GOVERNMENT OF INDIA DEPARTMENT OF ARCHAEOL CENTRAL ARCHAEOLOGI LIBRARY CALL No. 751.730934 YOZ-D.G.A. 79

AJANTA

THE COLOUR & MONOCHROME REPRODUCTIONS
OF THE AJANTA FRESCOES BASED ON
PHOTOGRAPHY

WITH AN EXPLANATORY TEXT

By G. YAZDANI, M.A., LITT.D., O.B.E.

EX-DIRECTOR OF ARCHAEOLOGY, HYDERABAD STATE

AND AN APPENDIX ON THE INSCRIPTIONS BY

N. P. CHAKRAVARTI, M.A., PH.D.

ADVISOR ON ARCHAEOLOGY TO THE GOVERNMENT OF INDIA

AND

B. CH. CHHABRA, M.A., M.O.L., PH.D.

GOVERNMENT EPIGRAPHIST FOR INDIA

PART IV

COMPRISING 17 COLOUR AND 65 MONOCHROME PLATES OF CAVES XVII—XXVII

751.730934 Yaz



2827

PUBLISHED UNDER THE AUTHORITY
OF THE HYDERABAD GOVERNMENT
BY GEOFFREY CUMBERLEGE

OXFORD UNIVERSITY PRESS

LONDON NEW YORK BOMBAY





OXFORD UNIVERSITY PRESS

LONDON GEOFFREY CUMBERLEGE

ACC. No. 2827
Date. 13. 5. 55
Call No. 75/. 730 934 yay

PRINTED IN GREAT BRITAIN

COLOUR PLATES BY MESSRS. HENRY STONE & SON, BANBURY

TEXT AND COLLOTYPES BY CHARLES BATEY AT THE

UNIVERSITY PRESS, OXFORD

زر

SERIAL	NO. SUBJECT	PLACE	COLOUR OR MONOCHROME	
I	KEY TO THE POSITIONS OF FRESCOES	Cave XVII	-	-
II	a. INTERIOR, VIEW FROM THE SOUTH-EAST	Do.		
	6. A COLUMN OF THE HALL c. ANOTHER COLUMN WITH THE FIGURE OF A <u>CHAURĪ</u> - BEARER PAINTED THEREON	Do. Do.	Monochrome	Grissiths, 145 (vi); Herringham, IX (11)
III	a. THE DOOR OF THE SHRINE b. THE FIGURE OF THE BUD- DHA WITH ATTENDANTS; IN- SIDE THE SHRINE	Do. Do.	Do.	
IV	a. THE BODHISATTVA AVALOKITESVARA WITH THE BUDDHIST LITANY b. A YAKSHA WITH A FEMALE ATTENDANT c. THE ROYAL HUNT SCENE, AND THE WHEEL OF SAMSĀRA (?)	Outer wall of the veranda, near the left pilaster Left wall of the veranda Do.	Do.	Griffiths, 57
V	THE WHEEL OF SAMSĀRA (?)	Do.	Do.	Ibid., 56
VI	a. THE SAME, CONTINUA-	Do.		
	J. THE SAME, FURTHER CONTINUATION TOWARDS THE RIGHT	Do.	Do.	Ibid.
VII	a. THE HAND OF A GIANT FIG- URE HOLDING THE WHEEL; THE WHEEL OF SAMSĀRA (?)	Left wall, veranda		•
	6. THE MOTHER AND CHILD BEFORE THE BUDDHA	Side wall of the second window on the right	Do.	Ibid.
	c. A YOUNG HERMIT (BODHI- SATTVA?) WITH A LADY ON THE RIGHT, FIGURE OF THE BUDDHA IN THE OVAL	Opposite the above subject		
VIII	a. THE BUDDHA PREACHING TO THE CONGREGATION b. THE SAME, CONTINUATION TOWARDS THE RIGHT	Right wall, veranda Do.	Do.	

SERIAL	NO. SUBJECT	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
IX	a. SOME PANELS WITH FLORAI DESIGNS			
	6. FLORAL DESIGNS AND OTHER MOTIFS	Above a pillar, in front of the doorway	Monochrome	
X	THE SHAD-DANTA JĀTAKA, OR THE STORY OF THE SIX-TUSKED ELEPHANT	Front corridor, left of the doorway	Do.	Griffiths, 63; Herringham, XXVII (29)
XI	a. THE SAME, THE RĀNĪ FAINTS AT THE SIGHT OF THE TUSKS	Do.		
	6. THE MAHĀKAPI JĀTAKA, THE SACRED MONKEY PREACHING TO THE RĀJĀ AND HIS ATTENDANTS	Right of the above subject	Do.	Ibid., XXVII (29)
XII	a-b. THE SHAD-DANTA JĀ-TAKA, FOREST SCENES c-e. THE MAHĀKAPI JĀTAKA, SOME EPISODES OF THE STORY	Front corridor, left of the doorway Do.	Outline in red (Litho)	
XIII	a. THE SACRED MONKEY HELD IN A BLANKET; THE MAHĀKAPI JĀTAKA b. THE ARRIVAL OF THE RĀJĀ AT THE BANK OF THE STREAM; THE SAME JĀTAKA	Do.	Monochrome	
XIV	a. A PARTY OF MERCHANTS EATING THE ROAST-BALLS OF THE FLESH OF THE BENEVOLENT ELEPHANT; THE HASTI JĀTAKA b. A RĀJĀ WITH ATTENDANTS; THE SAME JĀTAKA(?)	Right of the above subject, near the end of the wall Do.	Do.	
XV	A COURT SCENE, THE BE- STOWAL OF THE ROYAL SWORD (?)	Front corridor, left wall, left of the cell-door	Colour	Griffiths, 64; Herringham, VII (9) Colour and XXVI (28) Mono.
XVI	a. A COURT SCENE; THE JĀ- TAKA NOT IDENTIFIED	Front corridor, left wall, above the cell-		(20) MOHO.
	6. ANOTHER EPISODE OF THE SAME STORY	door Do.	Monochrome	
XVII	a. THE HAMSA JĀTAKA, OR THE STORY OF THE GOLDEN GOOSE	Front corridor, left wall, right of the cell-door	Colour	Griffiths, 64; Herringham,
	b. THE SAME JĀTAKA, THE FOWLER HAS CAUGHT THE BIRD WITH ITS MATE	Do.	Colour	XXV (27) and XLI (54)

SERIAL N	NO. SUBJECT	PLACE	COLOUR OR MONOCHROME	
XVIII	a. APSARASAS (?) WITH MUSICAL INSTRUMENTS b. THE BUDDHA IN THE TEACHING ATTITUDE	On the pilaster be- tween the front and left corridors Do.	Monochrome	PUBLISHED
XIX	 a. THE VIŚVANTARA JĀTAKA; A PALACE SCENE b. THE SAME, CONTINUATION c. ANOTHER SCENE REPRESENTING THREE MAIDS 	On the wall of the left corridor, left of the first cell-door Do. Do.	Do.	Herringham, I (1)
XX	a. A PRINCESS, THE SAME JĀTAKA b. JŪJAKA RECEIVING THE RANSOM MONEY, THE SAME JĀTAKA	On the wall of the left corridor Do.	Colour	Griffiths, 65; Herringham, I (1) and XXIII (25)
XXI	a. A PALACE SCENE, THE SAME JĀTAKA b. ANOTHER SCENE c. ANOTHER SCENE d. ANOTHER SCENE	Do. Do. Do. Do. Do.	Red outline (Litho)	Ibid., XXXV (39) and XXXVIII (46)
XXII	a. A PALACE SCENE, THE SAME JĀTAKA b. A COURT SCENE OF THE SAME STORY	Above the first cell-door, left corridor Do.	Monochrome	MANUSATURE TO SERVICE
XXIII	VIŚVANTARA WITH HIS WIFE DRIVING IN A FOUR-HORSE CHARIOT	Between the second and third cell-doors, left corridor	Colour	Ibid., XXIV (26) and XXXVII (42)
XXIV	THE BRAHMAN PRAYING FOR A GIFT FROM VIŚVANTARA AND MĀDRĪ	Between the second and third cell-doors	Monochrome	Ibid., XXXIX (48)
XXV	THE SAME SUBJECT WITH OTHER SCENES	Do.	Colour	Ibid., XXIII (25)
XXVI	THE LAST EPISODE, THE PAYMENT OF RANSOM AND THE RESTORATION OF THE CHILDREN	Between the third and fourth cell-doors	Do.	Ibid., XXXVIII (46)?
XXVII	a. A YAKSHA AND YAKSHIŅĪ b. APSARASAS c. A BATTLE SCENE, THE JĀ- TAKA NOT IDENTIFIED	On the pilaster be- tween the left and back corridors Top of the same pilaster Left wall, back corri- dor	Monochrome	

SERIAL NO	o. SUBJECT	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
XXVIII	THE SAME SUBJECT, CONTINUATION TOWARDS THE RIGHT	Left wall, back corridor	Monochrome	
XXIX	a. THE STORY OF THE BENEVOLENT MONKEY, THE MAHĀKAPI JĀTAKA II. b. A PRINCE RIDING ON A HORSE, THE SUTASOMA JĀTAKA (?)	Left wall, back corridor, left of the cell-door Right of the cell-door	Do.	
XXX	THE MARCH OF AN ARMY, THE SUTASOMA JĀTAKA (?)	Back wall, left of the first cell-door, back corridor	Do.	Griffiths, 66
XXXI	a. A RIVERINE SCENE, THE SUTASOMA JĀTAKA (?) b. THE MARCH OF AN ARMY, DETAIL OF PL. XXX, LOWER PART	Back wall, left of the cell-door Do.	Do.	Ibid.
XXXII	a. THE ARRIVAL OF A PRINCE AT AN HERMITAGE, THE SUTASOMA JĀTAKA b. THE SAME, CONTINUATION	Back wall, above the first cell-door Do.	Do.	
XXXIII	a. THE LIONESS LICKING THE FEET OF THE RĀJĀ, THE SUTASOMA JĀTAKA b. A MAN TO BE SLAUGHTERED FOR THE CANNIBAL PRINCE SAUDĀSA, AND TWO OTHER EPISODES OF THE STORY	Between the first and second cell-doors Right of the above scene	Do.	Fergusson & Burgess (Cave Temples of India), Fig. 60—copied from Mrs. Spier's Life in Ancient India
XXXIV	A PALACE SCENE, AN EN- LARGEMENT OF THE SUB- JECT IN THE UPPERMOST PANEL OF PL. XXXIII 6; THE SUTASOMA JĀTAKA	Do.	Do.	
XXXV	a. THE LIONESS PROCEEDING TO THE RĀJĀ'S PALACE THROUGH A BAZAAR; THE SUTASOMA JĀTAKA b. THE LIONESS IN FRONT OF THE RĀJĀ; THE SAME JĀ- TAKA	Between the first and second cell-doors, upper part of the wall, back corridor Right of XXXV a	Do.	
XXXVI	a. THE ROYAL KITCHEN, PANTRY, AND THE DINING ROOM, THE SUTASOMA JĀTAKA b. THE ABHISHEKA SCENE, THE SAME JĀTAKA	Above the second cell-door, back corridor Below XXXVI a	Do.	

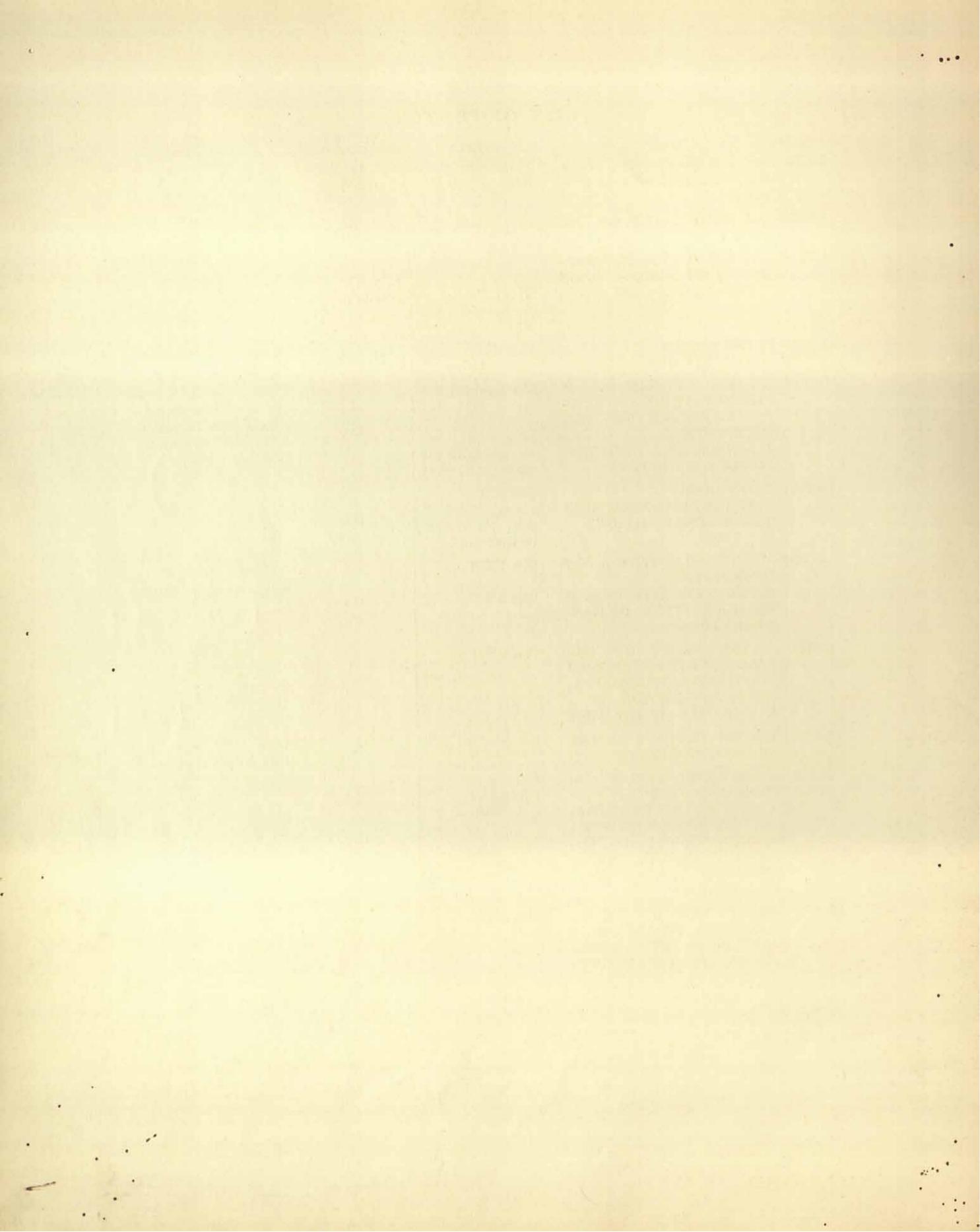
SERIAL N	O. SUBJECT	N. 165	COLOUR OR	REFERENCE TO COPIES
XXXVII	a. THE PRINCE SAUDĀSA PRACTISING THE THROW OF JAVELIN; THE SUTASOMA JĀTAKA b. THE PRINCE SAUDĀSA BRANDISHING HIS SWORD	PLACE Left of the ante- chamber, back corri- dor Do.	Monochrome	PUBLISHED
	AGAINST THE ARMY WHO HAS ATTACKED HIM	D6.		
XXXVIII	THE BUDDHA PREACHING IN THE TUSHITA HEAVEN, AND TWO OTHER SCENES	Left wall of the ante- chamber	Do.	Griffiths, 54, Herringham, XX (24)
XXXIX	THE SAME	Do.	Colour	Idem
XL	a. A GROUP OF LADIES, THE BUDDHA PREACHING IN THE TUSHITA HEAVEN b. THE MOTHER AND CHILD BEFORE THE BUDDHA	Do. Back wall, left of the shrine-door	Monochrome	Herringham, VI (7); Sister Niveditta (Footfalls of Indian History), Plate facing p. 132; Mukul Dey (My Pilgrimage to Ajanta) Frontispiece
XLI	THE SAME	Do.	Colour	Ibid.
XLII	THE BUDDHA IN DIFFERENT ATTITUDES (MUDRĀS)	Right wall of the ante-chamber	Monochrome	
XLIII	a. AN ELEPHANT-RIDER b. THE GROUP OF MONKS	Do. Do.	Colour	
XLIV	a. A PALACE SCENE, NOT IDENTIFIED b. CONTINUATION OF THE SAME	Back wall, back corridor, right of the ante-chamber Do.	Monochrome	
XLV	 a. A PALACE SCENE, NOT IDENTIFIED b. A RĀJĀ GOING OUT WITH 	Back wall, back corridor, right of the ante-chamber Right of XLV a	Do.	
	HIS RETINUE FOR A HUNT, THE SARABHA JĀTAKA			
XLVI	THE BENEVOLENT STAG SAVES THE LIFE OF THE RĀJĀ, THE SAME JĀTAKA	Right of XLV b	Do.	
XLVII	THE STORY OF A DUTIFUL ELEPHANT WHO HAD BLIND PARENTS: THE MĀTŖIPO-SHAKA JĀTAKA	Between the first and second cell-doors, right of the ante-chamber		Griffiths, Fig. 20; Her- ringham, XX (22) and XXI (23)
XLVIII	a. A PALACE SCENE, THE	Do.		
	SAME JĀTAKA 6. FEEDING THE DUTIFUL ELEPHANT, THE SAME JĀ- TAKA	Do.	TATOHIOCHI OILIC	Ibid., XX (22) and XXI (23)

	LIST OF PLATES				
SERIAL NO	subject	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED	
XLIX	a. THE MATSYA JĀTAKA, OR THE STORY OF THE FISH WHICH SAVED THE PEOPLE FROM A DROUGHT b. THE ŚYĀMA JĀTAKA, OR THE STORY OF A YOUNG HER- MIT (BODHISATTVA) WHO HAD BLIND PARENTS	Upper part of the back wall, near its end, right of the second cell-door Do.	Monochrome	Herringham, VI (8)	
L	a. THE MATSYA JĀTAKA b. THE HERD OF DEER, THE MRIGA JĀTAKA c. ANOTHER SCENE, THE SAME JĀTAKA d. A COURT SCENE, THE SIMHALA AVADĀNA	Back corridor Front corridor Do. Right corridor	Red outline (Litho)		
LI	a. THE MAHISHA JĀTAKA, OR THE STORY OF THE BE- NEVOLENT BUFFALO AND THE MISCHIEVOUS MONKEY b. THE OGRESSES COMING OUT FROM THE ROYAL CHAMBER, THE SIMHALA AVADĀNA c. A YAKSHA, OR A ROYAL GUARD	Back corridor, right wall On pilaster, between the right and back corridors On the same pilaster	Monochrome	Griffiths, 88; Herringham, XLI (55)	
LII	a. THE ROYAL BEDROOM INFESTED BY OGRESSES b. VULTURES HOVERING OVER THE ROYAL BEDROOM, THE SIMHALA AVADANA	Right corridor, left end, upper part of the wall Do.	Do.	Griffiths, 67	
LIII	THE ROYAL BEDROOM, THE SAME STORY	Do.	Colour	Idem	
LIV	a. A COURT SCENE b. ANOTHER SCENE; THE CONTINUATION OF THE SAME STORY	Right corridor, above the first and second cell-doors	Monochrome	Idem, 68 and 78	
LV	THE MARCH OF THE ROYAL ARMY; THE SIMHALA AVA-DĀNA	Right corridor, be tween the second and third cell-doors	- Colour d	Idem, 69–73	
LVI	TODOE	Upper part of the wall, over the second and third cell-doors Do.	d	Idem, 69, 76, and 77	

		151 OF FLAI	ES	
SERIAI	SOBJECT	PLACE	COLOUR OR MONOCHROMI	REFERENCE TO COPIES PUBLISHED
LVI	THE SIMHALA AVADĀNA	and third cell-doors,	Colour	Griffiths, 70–3
LVI	LUTING THE MIRACULOUS HORSE, AND THE ABHI-SHEKA SCENE b. THE MARCH OF THE ROYAL ARMY; THE SIMHALA AVADĀNA	Below LVI a Between the second and third cell-doors, right corridor	Monochrome	Ibid., 71, 75, and 78, also Text-fig. 10 (p. 9); Herringham, XVII (19) and XXXVII (43)
LIX	SEA IN BOATS	Do.		Griffiths, 71-74, also Text-fig. 17 (p. 11); Herring-
	6. THE BATTLE OF SIMHALA'S ARMY WITH OGRESSES	Do.	Do.	ham, XVII (19) and XXXVII (43); Fergusson & Burgess, Fig. 61 (Cave Temples of India)
LX	a. SIMHALA'S ARMY, THE BATTLE-SCENE b. THE ARMY OF OGRESSES; CONTINUATION OF THE BATTLE-SCENE	Right corridor, be- tween the second and third cell-doors Do.	Do.	Griffiths, 70–74, also Text-fig. 17 (p. 11); Herring-ham, XVII (19) and XXXVII (43)
LXI	THE ISLAND OF OGRESSES; THE SIMHALA AVADĀNA	Right corridor, above the door of the fourth cell	Colour	
LXII	SIMHALA AND HIS COMPAN- IONS ENJOYING THEMSELVES ON THE ISLAND OF OGRESSES	Do.	Do.	
LXIII	a. THE SHIP-WRECK, THE SIMHALA AVADĀNA b. THE ESCAPE OF SIMHALA, ANOTHER EPISODE	Between the third and fourth cell-doors Do.	Monochrome	
LXIV	THE SIMHALA AVADĀNA 6. A TOILET SCENE	Near the fourth cell- door, upper part of the wall On the pilaster be- tween the front and right corridors	Colour	Griffiths, 55; Herringham, V (6)
LAV	a. THE ARRIVAL OF SIM- HALA, THE RĀNĪ MOURNING IN FRONT OF THE EMPTY THRONE	Right corridor, be- tween the first and second cell-doors		
	6. A YOUNG LADY (OGRESS?) c. A RĀJĀ WITH TWO ATTENDANTS; THE ŚIBI JĀTAKA (?)	Near the fourth cell-door Below the toilet scene, on the pilaster between the front and right corridors	Monochrome]	Ibid., XXXVII (44)

	~	OF ILAIES	,	
SERIAI	505/1501	PLACE	COLOUR OR MONOCHROMI	
LXI	GOD ON LOTUS-THRONES	R Front corridor, right	SET CONSCIONABILITY	
	6. A PALACE SCENE, THE SIR	wall Do.		
	JĀTAKA c. THE AGONY OF THE RĀJĀ			0.001 0.00
	AFTER PULLING OUT HIS	3	Monochrome	Griffiths, 80 and 82; Her- ringham, IV (5), XVI (18),
	EYES WHICH WERE GIVEN TO THE BRAHMAN AS A GIFT			and XXXIX (47)
	d. THE MARCH OF AN ARMY	Do.		
LXVI	AND A MONASTERY SCENE	20.		
LAVI	THE JATAKA NOT IDENTI-	C. C. PPCI		
	FIED	door	Do.	C 15 1 0 0
	JĀTAKA NOT IDENTIFIED	Right of the cell-	Do.	Griffiths, 80–81
LXVII	I a. A COURT SCENE, THE	door Front comid-		
	MŖIGA JĀTAKA (?)	Front corridor, near the end of wall, to-		
	6. THE RĀJĀ RETURNING	wards the right Do.		
	WITH THE MRIGA (DEER), THE SAME STORY	Б0,		Ibid 8a. II
	c. THE HUNTER WHO AT-	Do.	Do.	Ibid., 83; Herringham, VIII (10)
	TEMPTED TO CATCH THE SACRED DEER HAD HIS HANDS	20.		
	MIRACULOUSLY CUT OFF			
LXIX	a. THE STORY OF A BENEVO-	Front corridor, be-		
	LENT BEAR, THE JĀTAKA NOT IDENTIFIED	tween the two win-		
	A THE DENIEUOLENIE DEL	dows, right of the		
	SAVES THE LIFE OF A STAG	Do.		
	FROM THE HUNTER WHOM		Do.	Griffiths, Text-fig. 28 (p.
	THE BEAR HUGS BETWEEN HIS FORE-LEGS, THE SAME			13)
	c. A FOREST SCENE, THE			
	JATAKA NOT IDENTIFIED	Do.		
LXX	a. THE MRIGA JATAKA THE	Between the door and		
	KITCHEN AND OTHER EPI- SODES	the first window to-	245	
	6. ANOTHER EPISODE OF THE SAME STORY	wards the right Do.	Do.	bid., 84–68
	a. A DECORATIVE PANEL	701		
	6. TWO DWARFS WITH MUSI-	The ceiling of the hall On a pillar of the		
	CAL INSTRUMENTS (?) c. LION AS A DECORATIVE	ante-chamber		
	MOTIF	The ceiling of the left corridor	Do. II	oid., 143 (Vol. II)
	d. THREE PEA-FOWLS, A DECORATIVE DESIGN	The ceiling of the front corridor		
		J. Collidor		

The second second		OF PLAIR	5	
	AL NO. SUBJECT XII a-e. THE DECORATIVE BAND	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
	REPRESENTING ANIMAL-MO-	The ceiling of the	Red outline (Litho)	
	XIII a-d. CONTINUATION OF THE ABOVE	Do.	Do.	
LXX	RESENTING ANIMAL-FIGURES	Do.		
TAGA	6. DECORATIVE DESIGNS	The ceiling of the front corridor, Cave XXI	Colour	
LXX	6. THE INTERIOR	Cave XIX Do.	Monochrome	Burgess, XXX (Buddhist Cave Temples)
LXX	DODDIN WITH WALLAN	The façade, right of		
	AND GANAS WHO ARE BRING- ING OFFERINGS TO HIM, SCULPTURE	the doorway	Do.	Fergusson & Burgess, XXXIX (Cave Temples of
T 77777	6. A NĀGA RĀJĀ WITH HIS CONSORT, SCULPTURE	In a niche, left wall, exterior of the cave		India); Coomaraswamy, 72 (Viśvakarmā Examples)
LXXV	20010	Cave XXI		
	6. THE BUDDHA PREACHING TO THE CONGREGATION	Above the third cell- door, left corridor, the same cave	Do.	
LXXVI	III a. THE DOOR WITH NĀGA DVĀRAPĀLAS	Cave XXIII		
	6. THE DOOR WITH INCISED SQUARE PATTERNS OF GAN- DHĀRA DESIGN	Cave XXIV	Do.	Burgess, XXXV (Buddhist Cave Temples)
LXXIX	CHAITYA WITH THE PLINTH	Cave XXVI		
	AND STEPS EXPOSED TO VIEW; AFTER EXCAVATION b. THE HALL OF THE SAME	Do	Do. 1	bid., III
LXXX		Do.		
LXXXI	BUDDHA, SCULPTURE	Left aisle, Cave XXVI	Do. 1	Fergusson & Burgess, L Cave Temples of India)
LAAAI	a. THE TEMPTATION OF THE BUDDHA, SCULPTURE	Left aisle, Cave XXVI		
	6. THE SCULPTURE REPRE- SENTING A YAKSHINĪ WITH	Cave XXVII	*	
	A BIRD PERCHED ON HER		Do. I	bid., LI
	HAND, AND A NĀGA RĀJĀ AS DVĀRAPĀLA; AFTER EXCAVATION			
LXXXII	YAKSHINIS AND GANAS	Cave XXVII (?)	Do.	
	CARVED ON THE DOOR- FRAME; AFTER EXCAVATION			



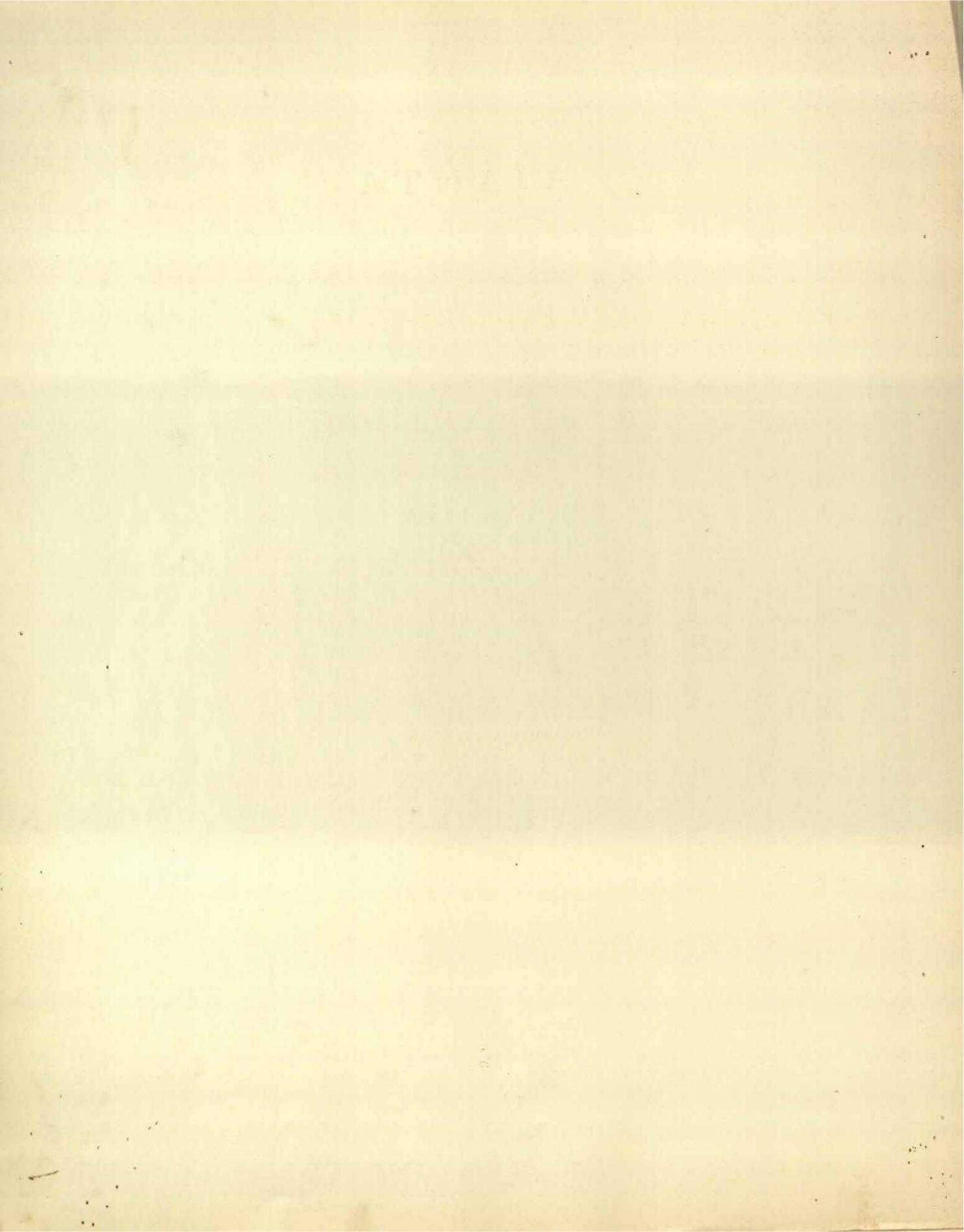
AJANTA

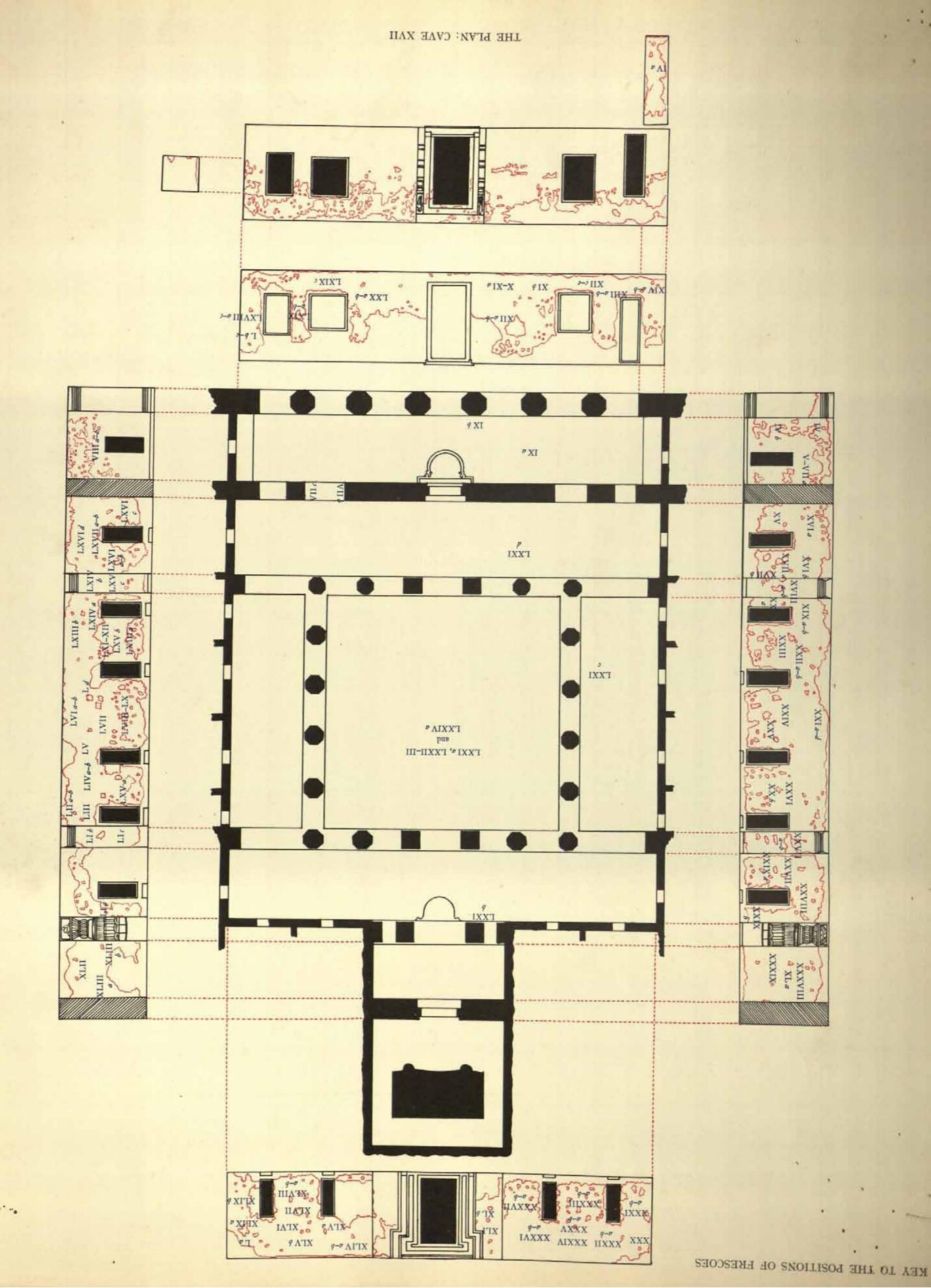


JÜJAKA RECEIVING THE RANSOM MONEY

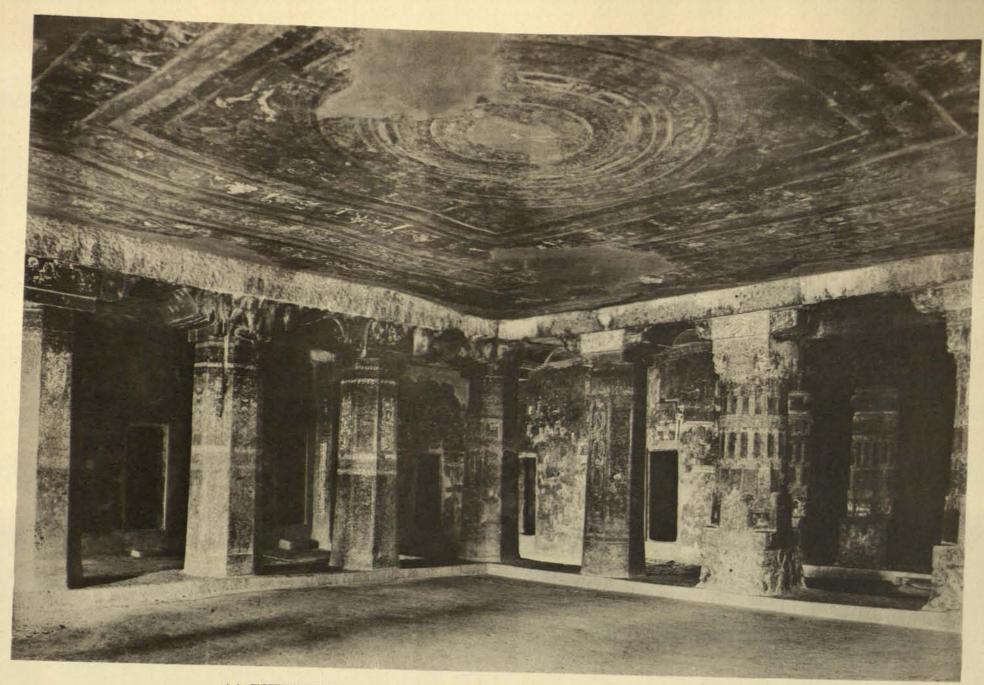


CHANGE STARR.









(a) THE INTERIOR OF CAVE XVII: VIEW FROM SOUTH-EAST



(b) A COLUMN OF THE HALL: THE SAME CAVE

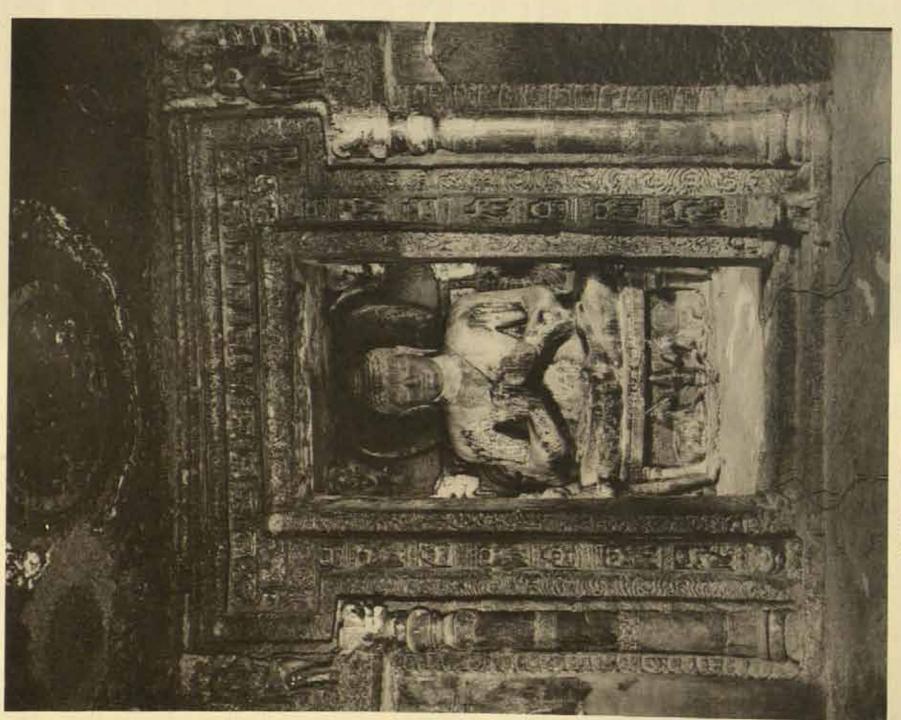


(c) ANOTHER COLUMN WITH THE FIGURE OF A \underline{CHAURI} -BEARER

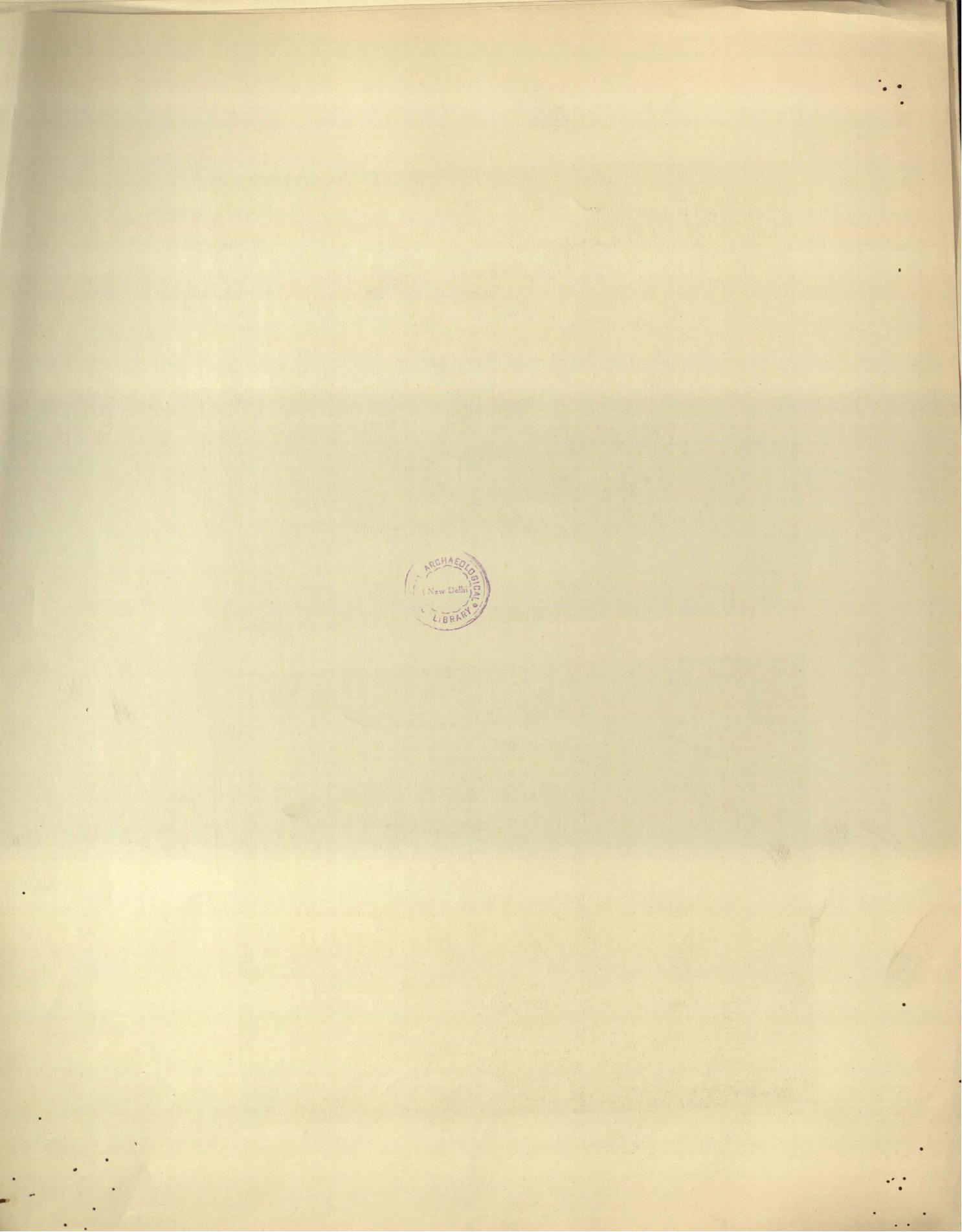


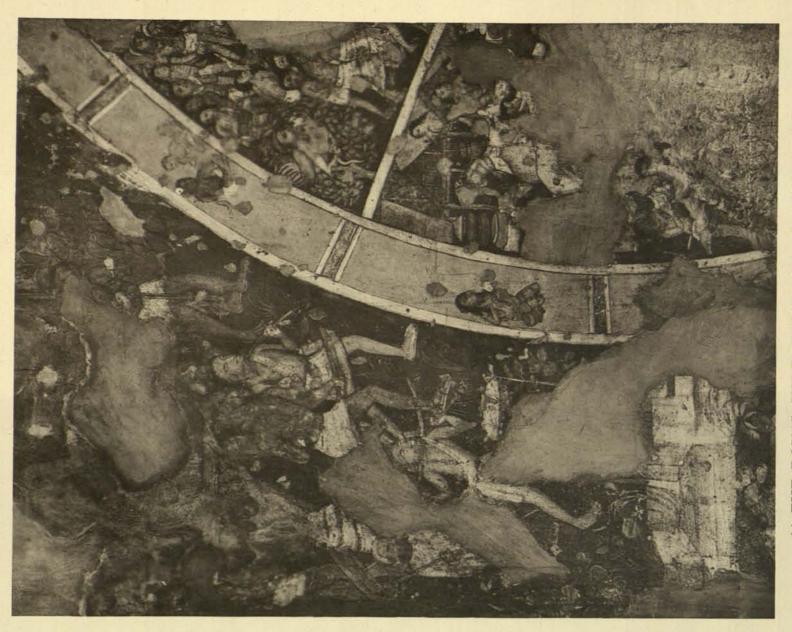


(b) THE BUDDHA WITH ATTENDANTS: INSIDE THE SHRINE



(a) THE DOOR OF THE SHRINE; CAVE XVII





(c) THE ROYAL HUNT SCENE AND THE WHEEL OF SAMSARA (?): THE SAME CAVE



(b) A YAKSHA WITH A FEMALE ATTENDANT: THE SAME CAVE



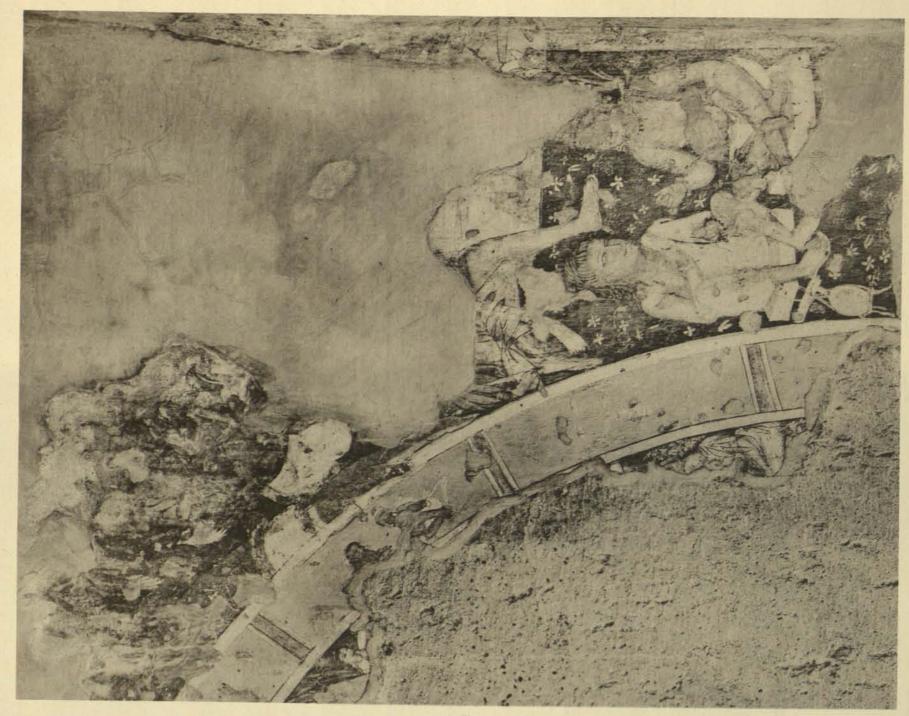
(a) THE BODHISATTVA AVALOKITESVARA WITH THE BUDDHIST LITANY: CAVE XVII



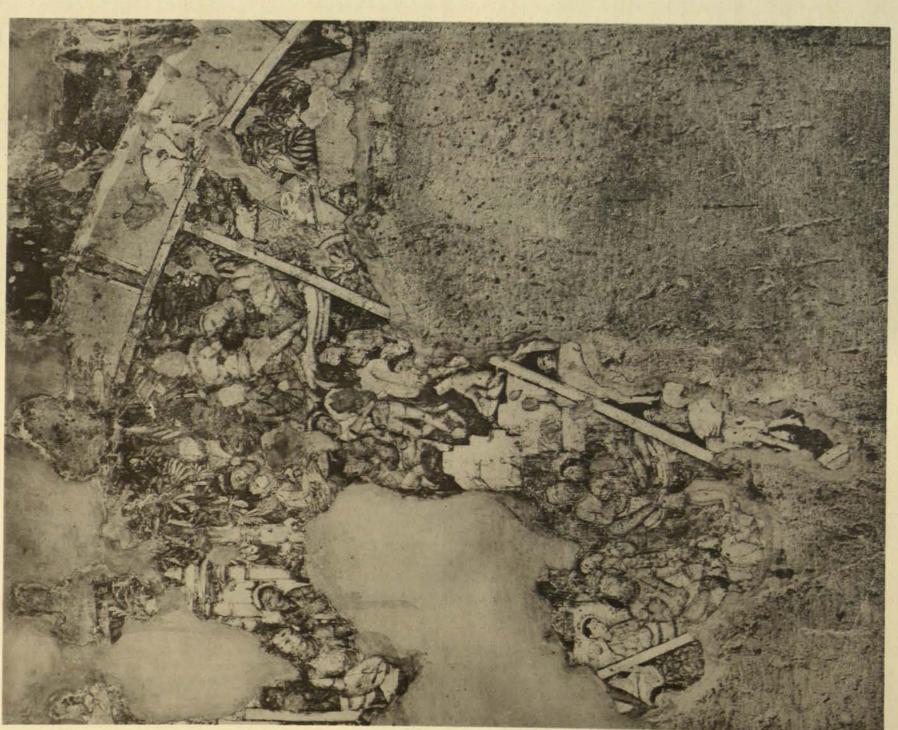


THE WHEEL OF SAMSARA (?): CAVE XVII





(b) FURTHER CONTINUATION TOWARDS THE RIGHT



(a) THE WHEEL OF SAMSARA: CONTINUATION OF PLATE V



* ...



(a) THE WHEEL OF SAMSARA: THE HAND OF THE GIANT HOLDING THE WHEEL: CAVE XVII



(b) THE MOTHER AND CHILD BEFORE THE BUDDHA: THE VERANDA OF THE SAME CAVE



(c) A YOUNG HERMIT (BODHISATTVA) WITH A LADY ATTENDANT: FIGURE OF THE BUDDHA IN THE OVAL: THE SAME CAVE



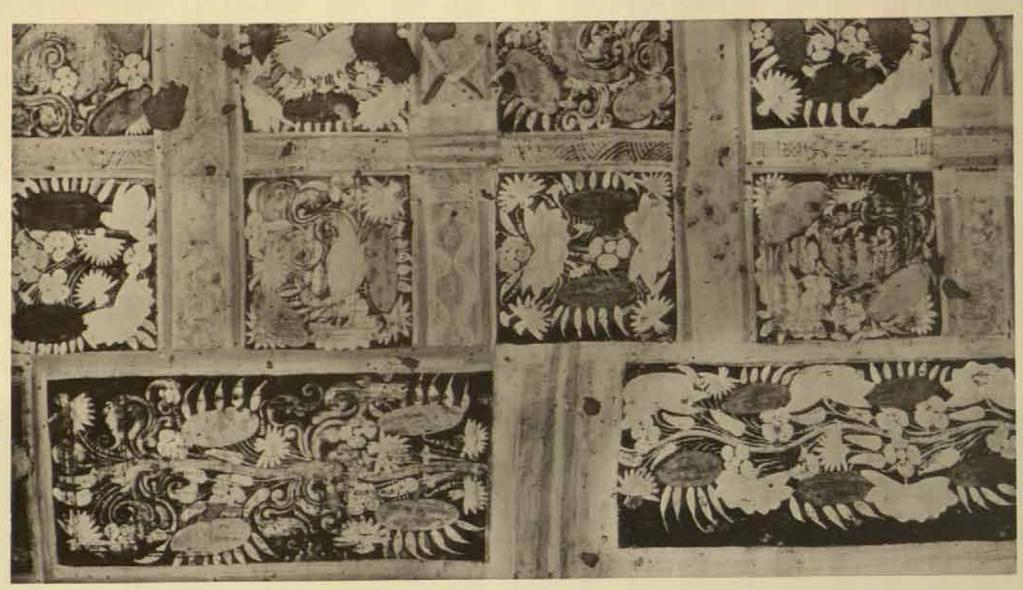


(a) THE BUDDHA PREACHING TO THE CONGREGATION: CAVE XVII



(b) THE SAME: CONTINUATION TOWARDS THE RIGHT



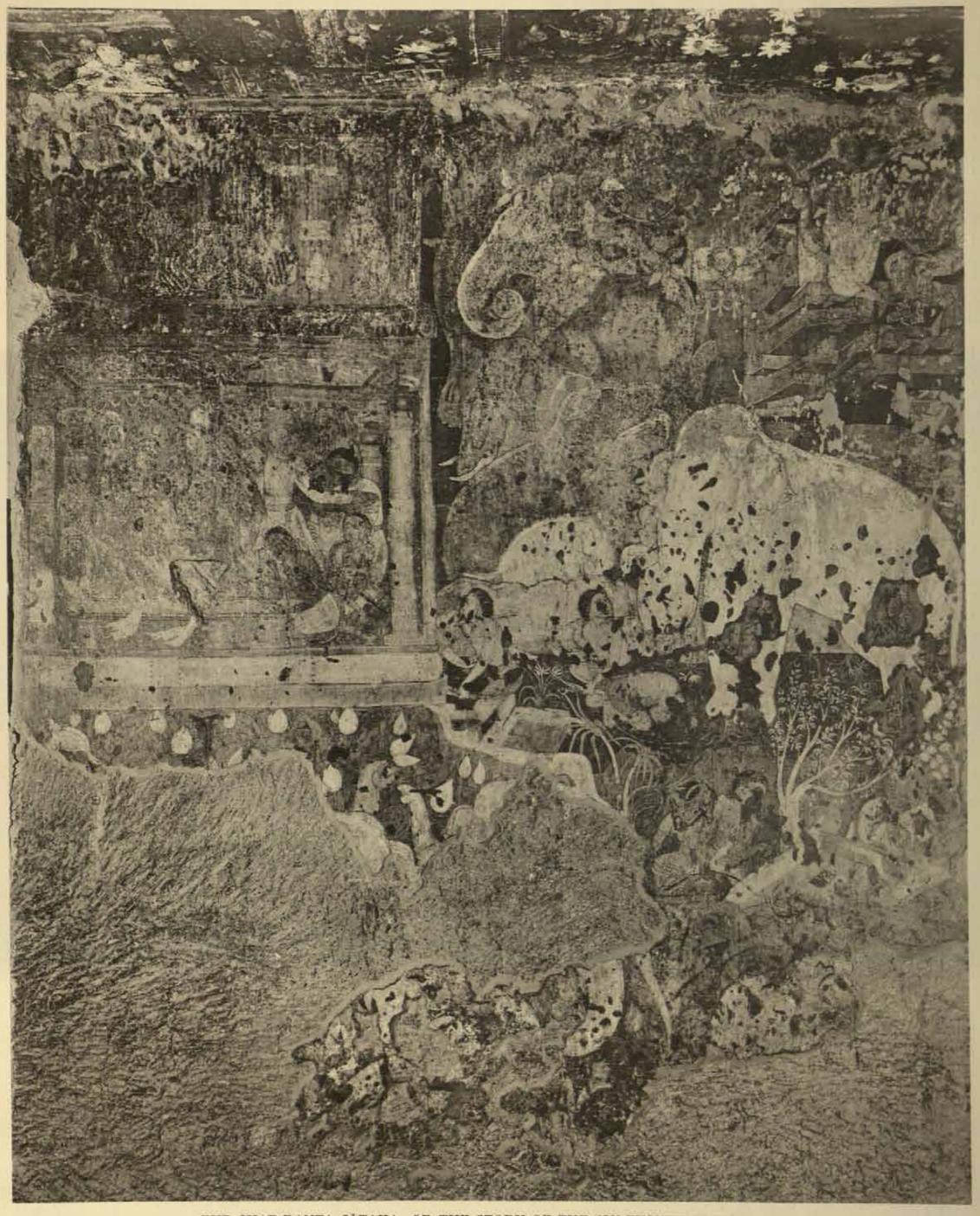


(a) SOME PANELS WITH FLORAL DESIGNS: CEILING OF THE VERANDA: CAVE XVII

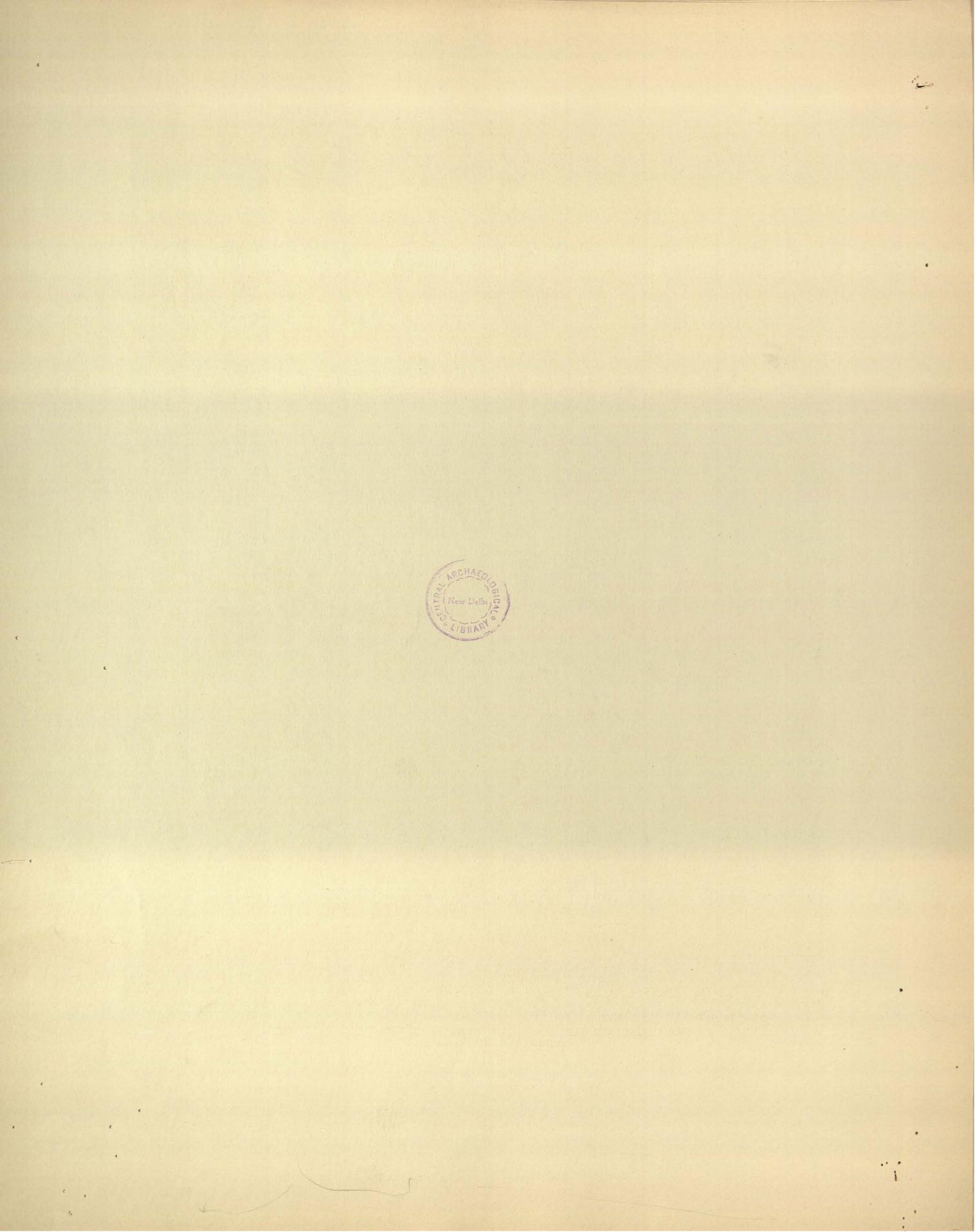


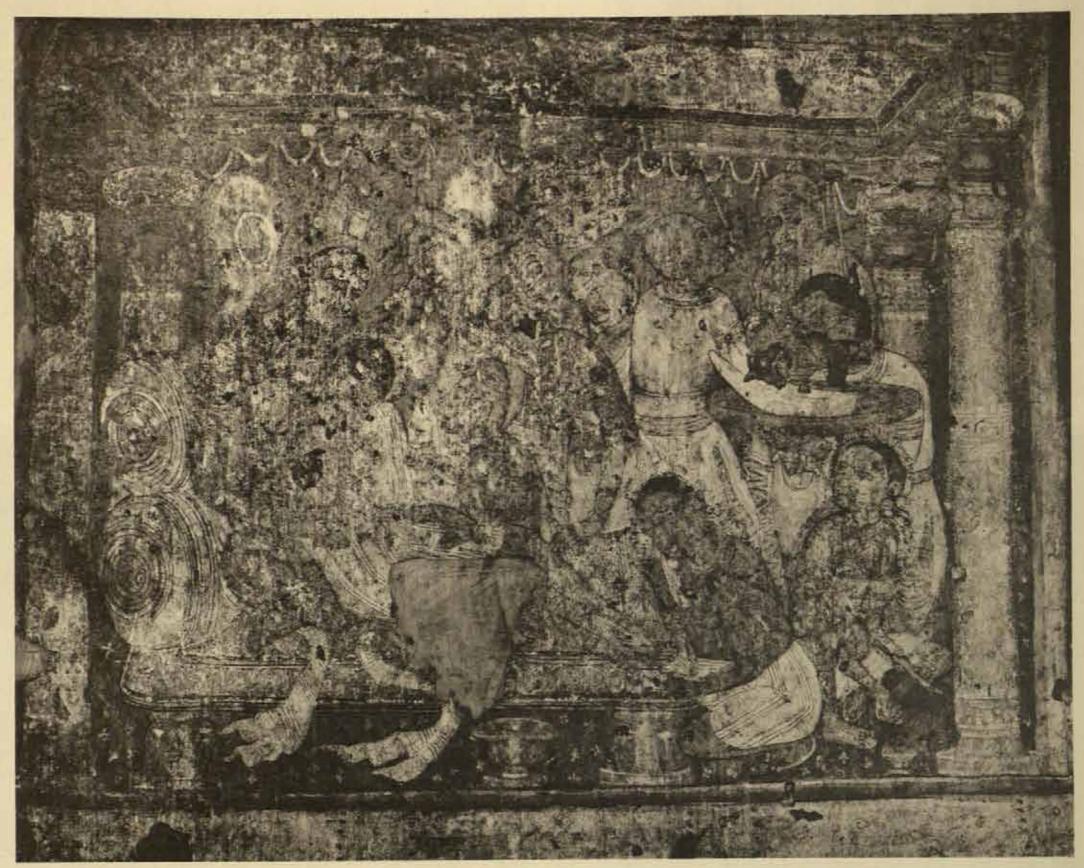
(b) FLORAL DESIGNS AND OTHER MOTIFS: THE SAME CAVE





THE SHAD-DANTA JATAKA: OR THE STORY OF THE SIX-TUSKED ELEPHANT: FRONT CORRIDOR: CAVE XVII

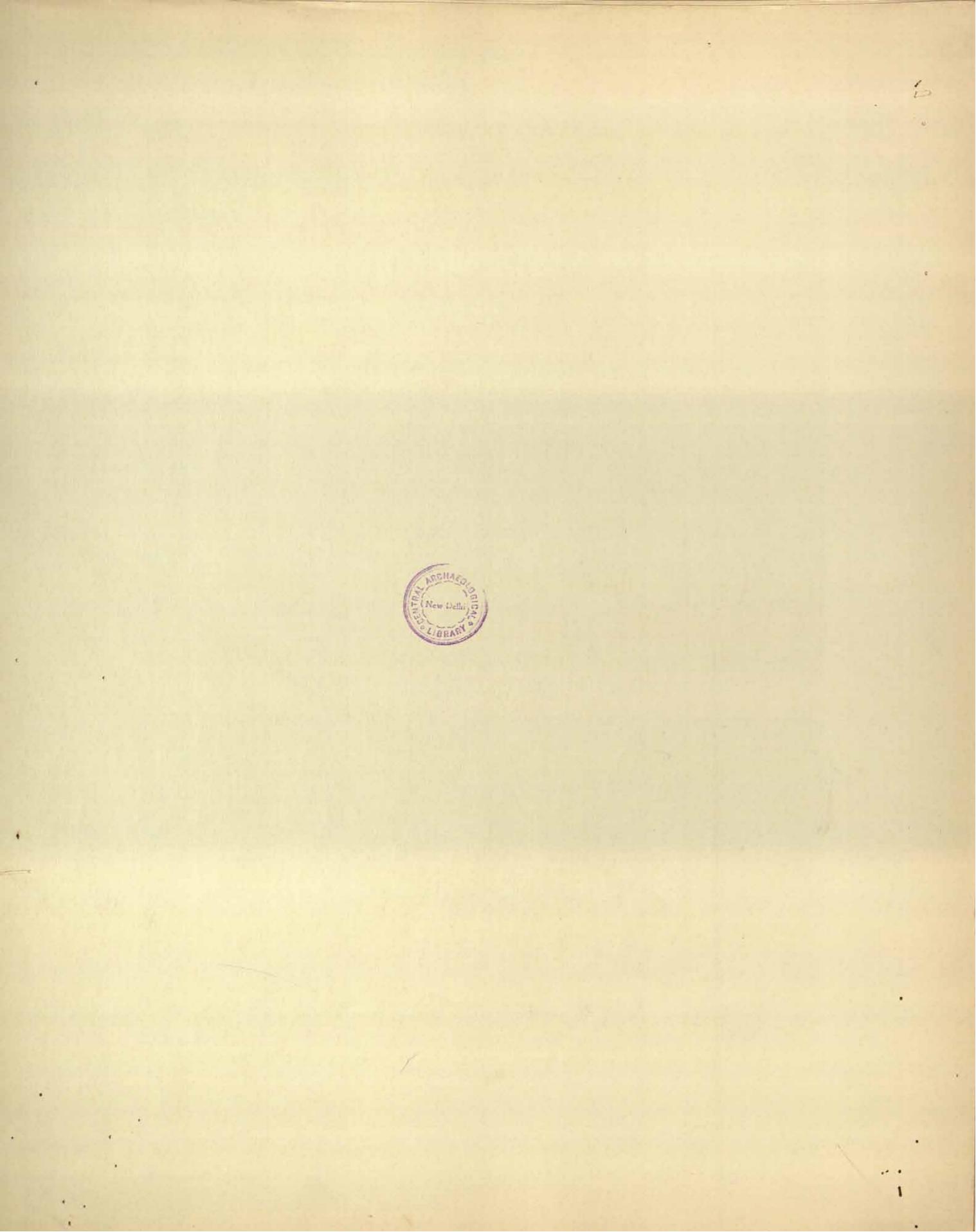




(a) THE RĀNĪ FAINTS AT THE SIGHT OF THE TUSKS: THE SHAD-DANTA JĀTAKA: FRONT CORRIDOR: CAVE XVII



(b) THE SACRED MONKEY PREACHING TO THE RĀJĀ AND HIS ATTENDANTS: THE MAHĀKAPI JĀTAKA: THE SAME CORRIDOR





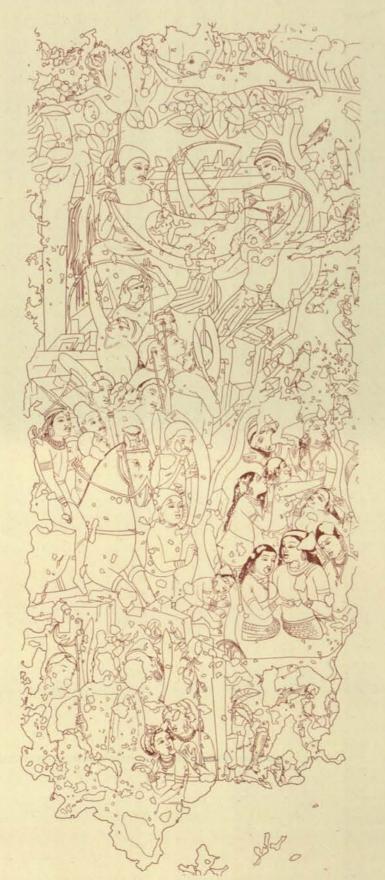
(a) THE RĀNĪ FAINTS AT THE SIGHT OF THE TUSKS: THE SHAD-DANTA JĀTAKA: CAVE XVII



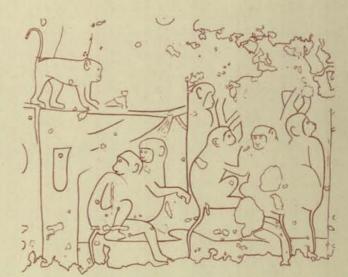
(b) A FOREST SCENE: THE SAME JĀTAKA



(c) THE SACRED MONKEY PREACHING TO THE RĀJĀ AND HIS ATTENDANTS: THE MAHĀKAPI JĀTAKA

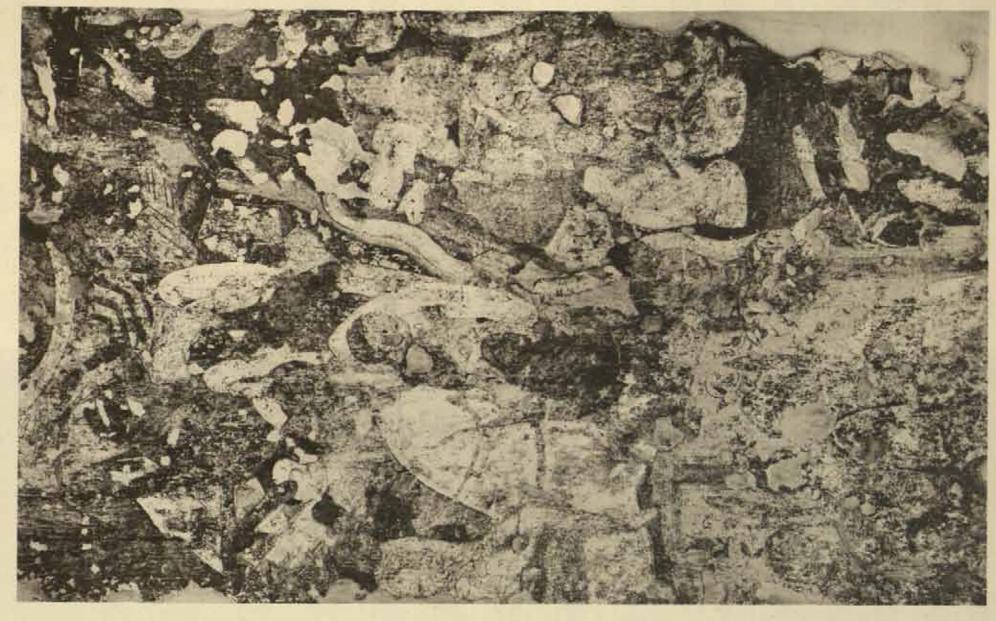


(d) THE ARRIVAL OF THE RĀJĀ TO PUNISH THE MONKEYS: THE SAME JĀTAKA



(e) A GROUP OF MONKEYS: THE SAME JÄTAKA





Ca

(b) THE ARRIVAL OF THE RAJA AT THE BANK OF THE STREAM: THE SAME JATAKA



(a) THE SACRED MONKEY HELD IN A BLANKET: THE MAHAKAPI JATAKA: CAVE XVII







Sed.

(b) A RAJA WITH ATTENDANTS: THE SAME JATAKA



(a) A PARTY OF MERCHANTS EATING THE ROAST-BALLS OF THE FLESH OF THE BENEVOLENT ELEPHANT: THE HASTI JATAKA: CAVE XVII



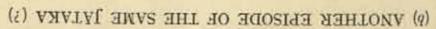
9

2.40



A COURT SCENE: THE BESTOWAL OF THE ROYAL SWORD (?): LEFT WALL: FRONT CORRIDOR:







(4) A COURT SCENE: THE JATAKA NOT IDENTIFIED: LEFT WALL: FRONT CORRIDOR:





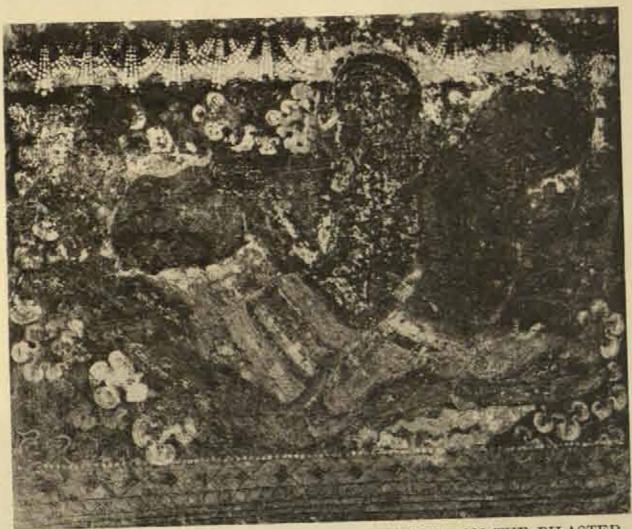


(a) THE HAMSA JATAKA OR THE STORY OF THE GOLDEN GOOSE: LEFT WALL:

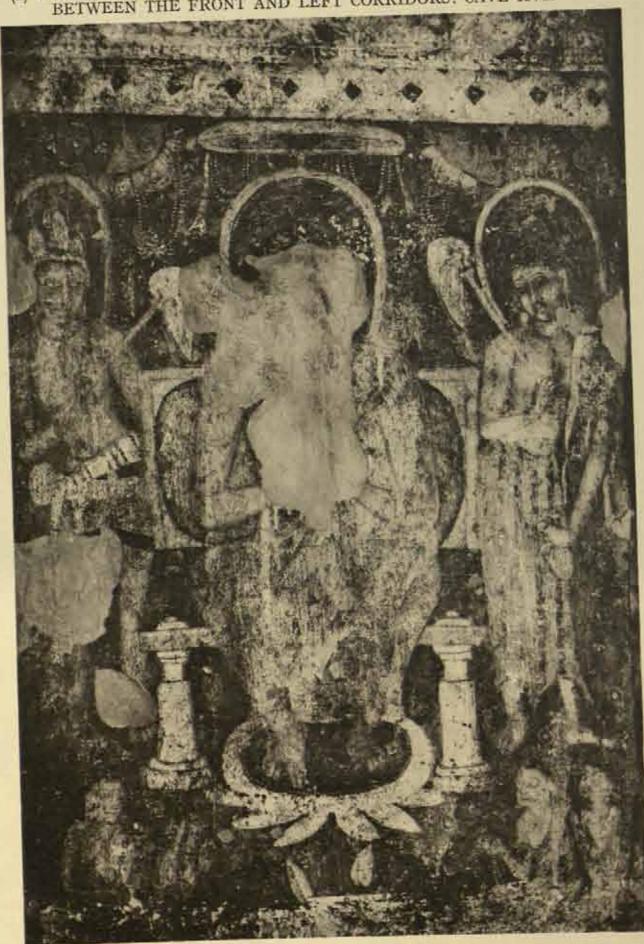


(b) THE FOWLER HAS CAUGHT THE GOLDEN GOOSE WITH ITS MATE (?): ON THE PILASTER BETWEEN THE FRONT AND LEFT CORRIDORS

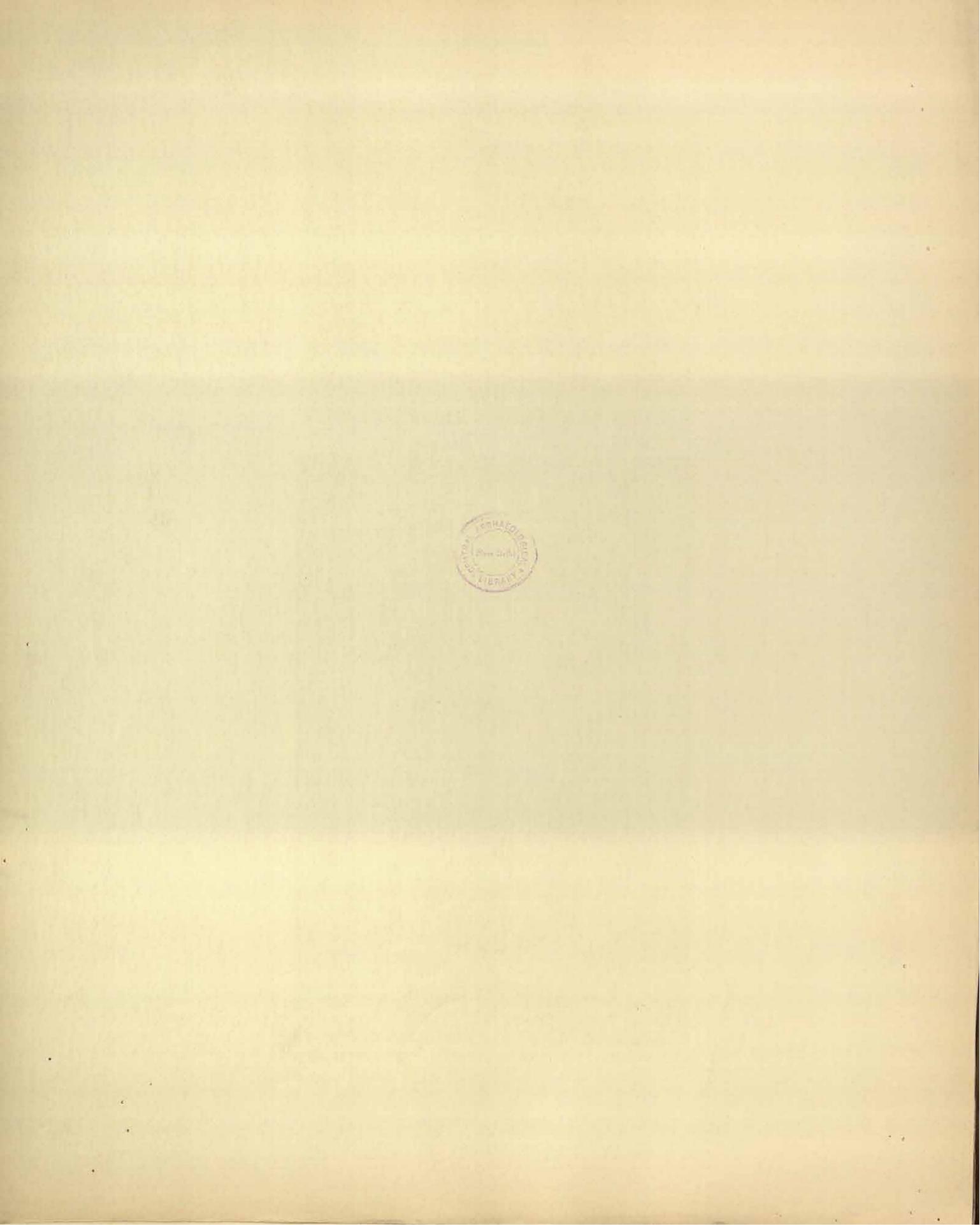




(a) APSARASAS (?) WITH MUSICAL INSTRUMENTS: ON THE PILASTER BETWEEN THE FRONT AND LEFT CORRIDORS: CAVE XVII

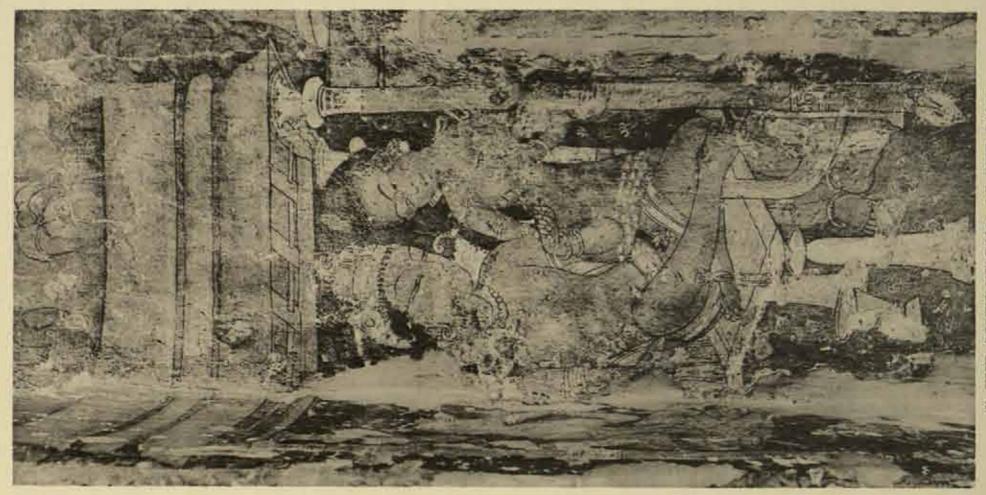


(b) THE BUDDHA IN THE TEACHING ATTITUDE: ON THE SAME PILASTER





(c) ANOTHER SCENE REPRESENTING THREE MAIDS: THE SAME STORY



(b) THE CONTINUATION OF THE SAME



(a) A PALACE SCENE: THE VISVANTARA JATAKA: LEFT CORRIDOR: CAVE XVII



A 4-

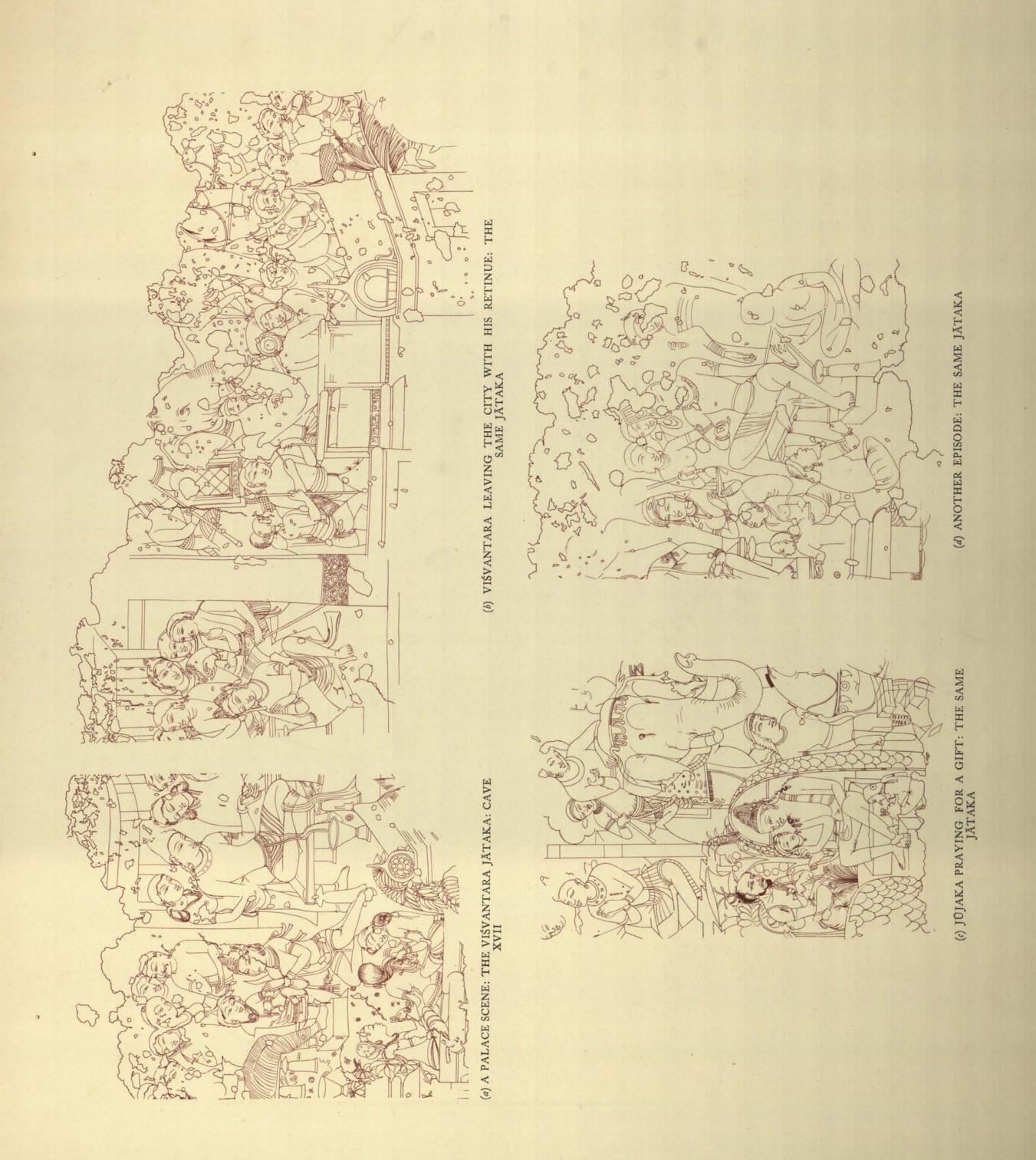


(6) JÜJAKA RECEIVING THE RANSOM MONEY: THE SAME JÄTAKA



(a) A PRINCESS: THE VISVANTARA JATAKA: CAVE XVII





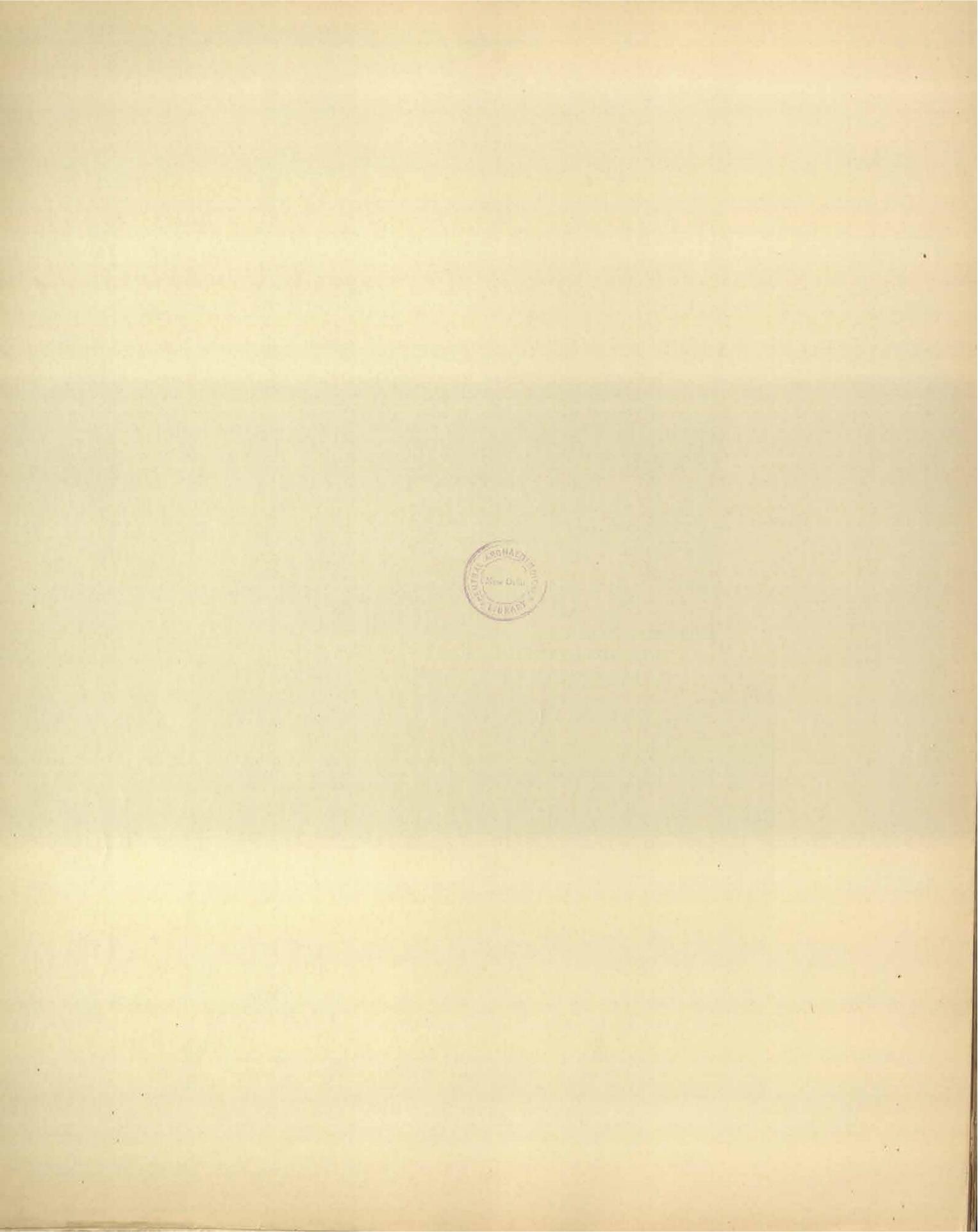




(a) A PALACE SCENE: THE VIŚVANTARA JĀTAKA: LEFT CORRIDOR: CAVE XVII



(b) A COURT SCENE: THE SAME JĀTAKA



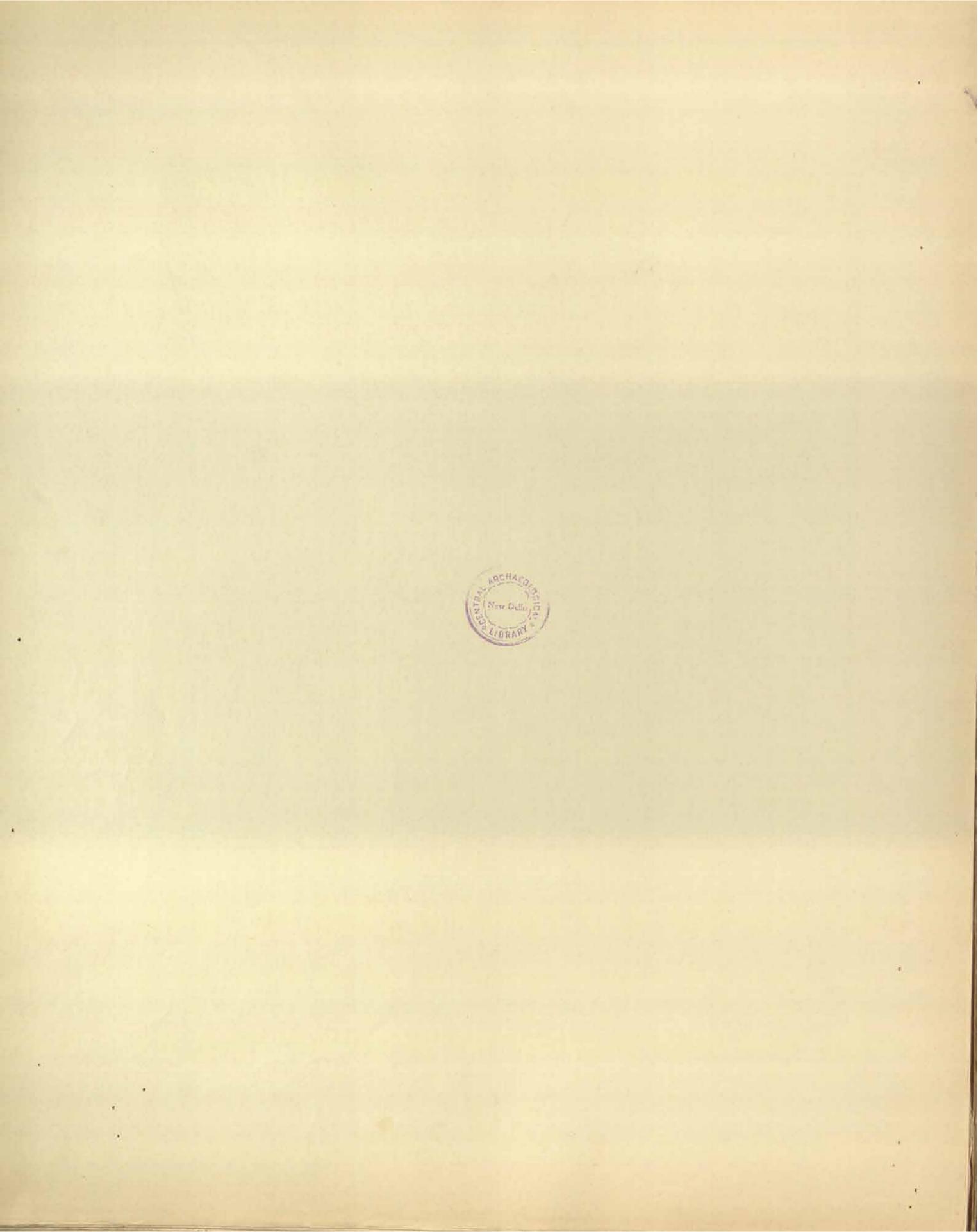


VISVANTARA WITH HIS WIFE DRIVING IN A FOUR-HORSE CHARIOT: LEFT WALL: CAVE XVII





THE BRAHMAN PRAYING FOR A GIFT FROM VISVANTARA AND MADRI: LEFT CORRIDOR: CAVE XVII





THE LAST EPISODE OF THE VIŚVANTARA JĀTAKA: THE PAYMENT OF RANSOM AND THE RESTORATION OF THE CHILDREN: CAVE XVII





THE BRAHMAN PRAYING FOR A GIFT FROM VISVANTARA AND MADRI WITH OTHER EPISORES:
LEFT CORRIDOR: CAVE XVII



F 30

- - -



(a) A YAKSHA AND YAKSHINI: ON THE PILASTER BETWEEN THE LEFT AND BACK CORRIDORS: CAVE XVII



(b) APSARASAS (?): ON THE SAME PILASTER



(c) A BATTLE SCENE: THE JATAKA NOT IDENTIFIED: BACK CORRIDOR: CAVE XVII

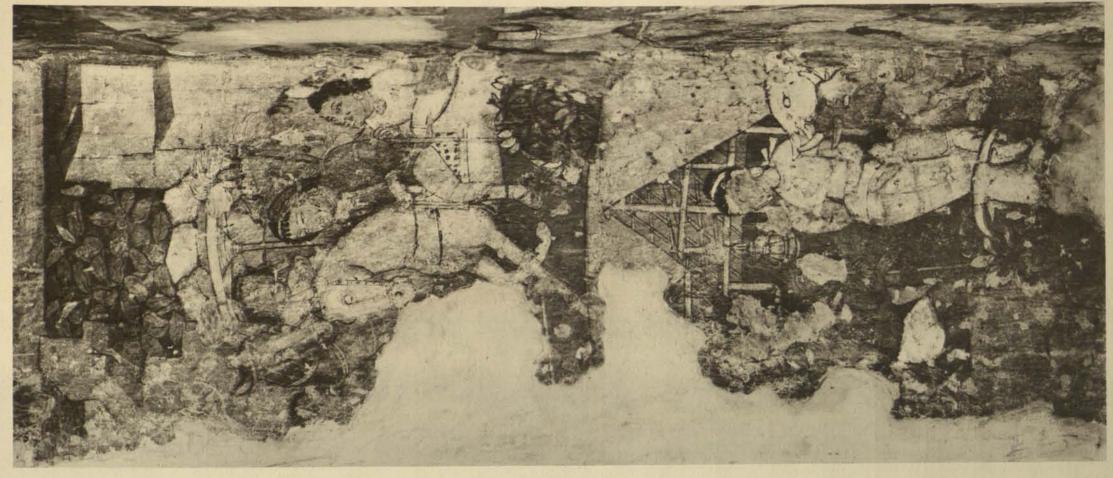




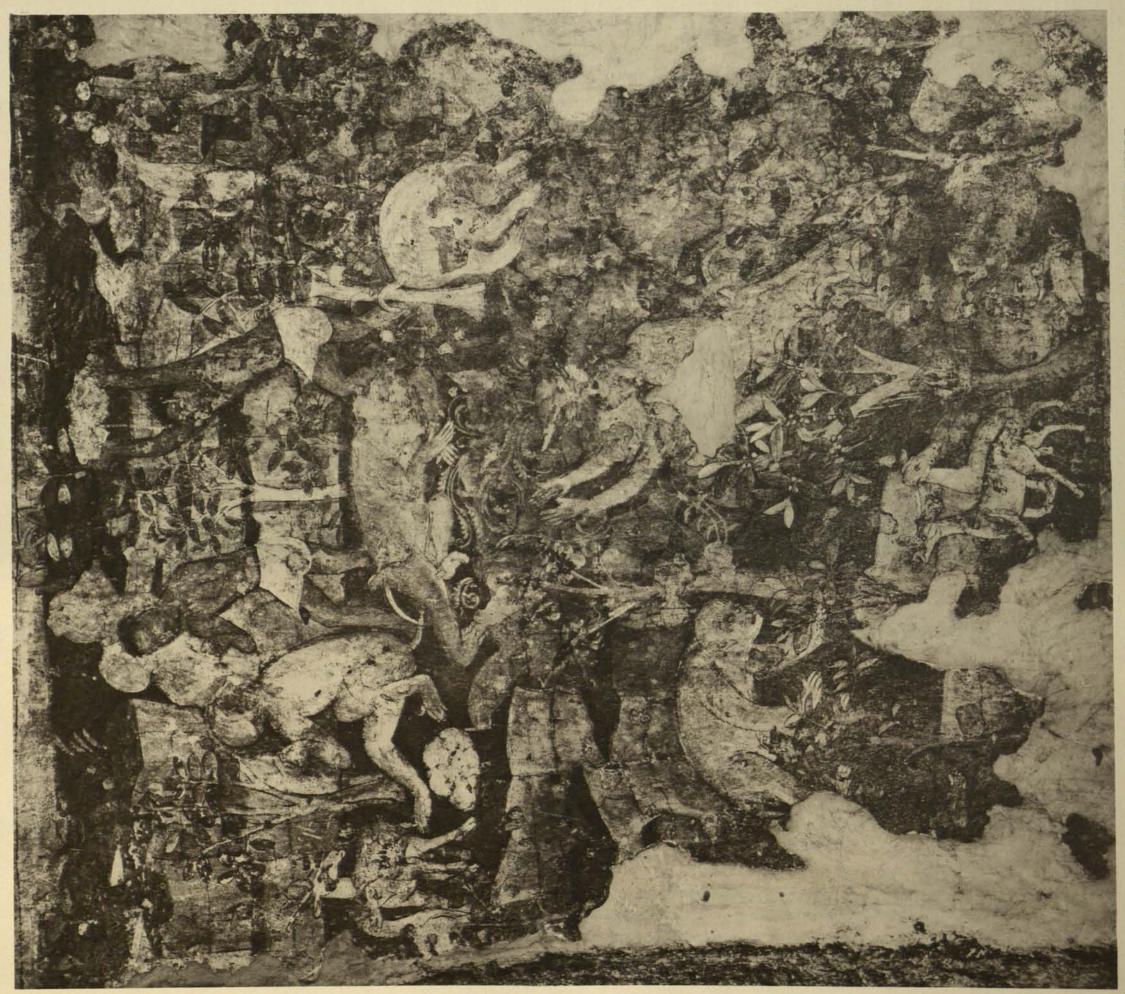
A BATTLE SCENE: THE JATAKA NOT IDENTIFIED: RIGHT OF XXVII (a): CAVE XVII



. . .



(b) A PRINCE RIDING ON A HORSE: THE SUTASOMA JATAKA (?): ON THE SAME WALL



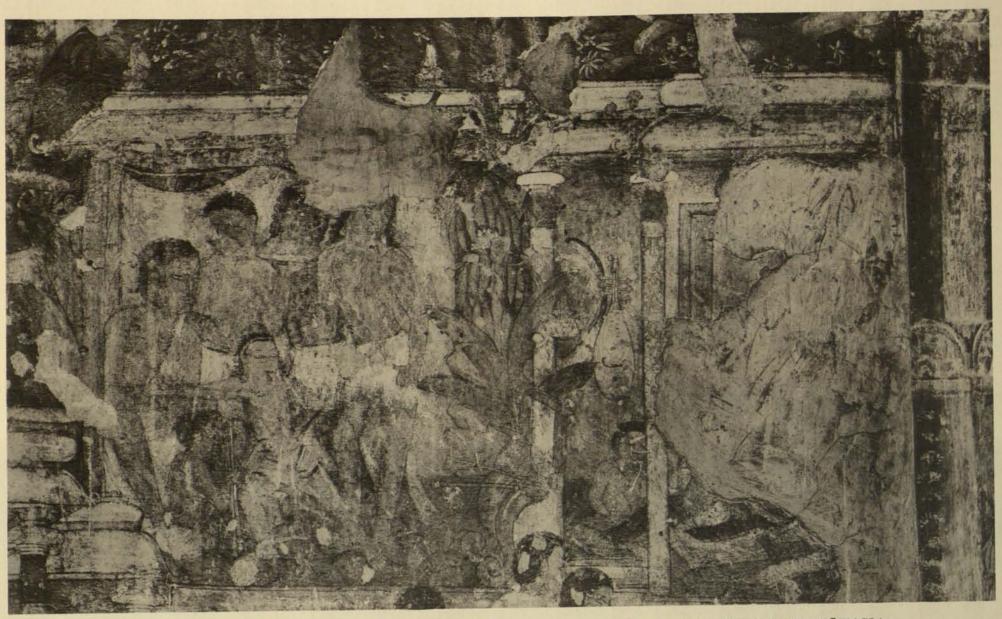
(a) THE STORY OF A BENEVOLENT MONKEY: THE MAHÁKAPI JÁTAKA II: LEFT WALL: BACK CORRIDOR: CAVE XVII





THE BUDDHA PREACHING IN THE TUSHITA HEAVEN AND TWO OTHER SCENES: CAVE XVII

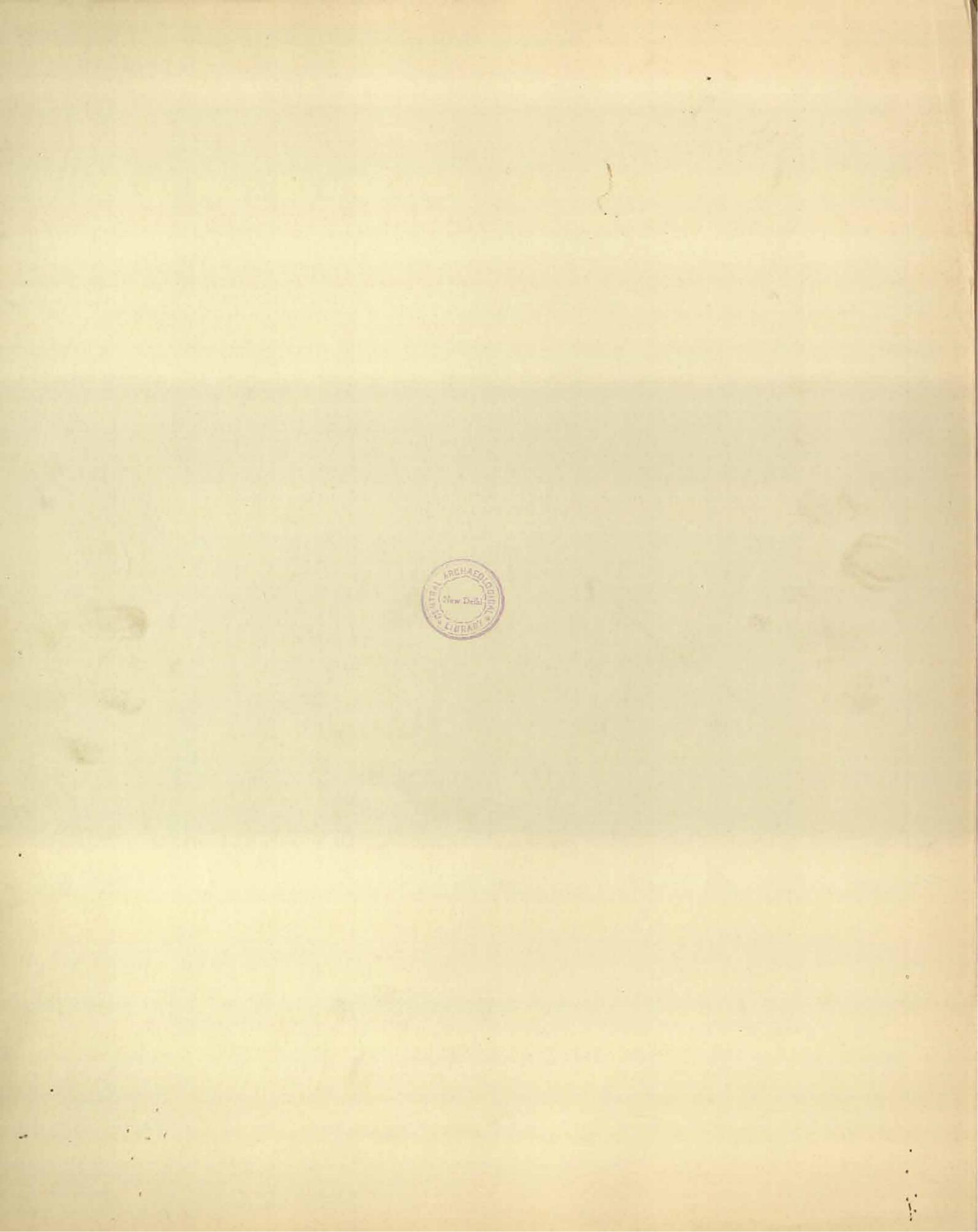


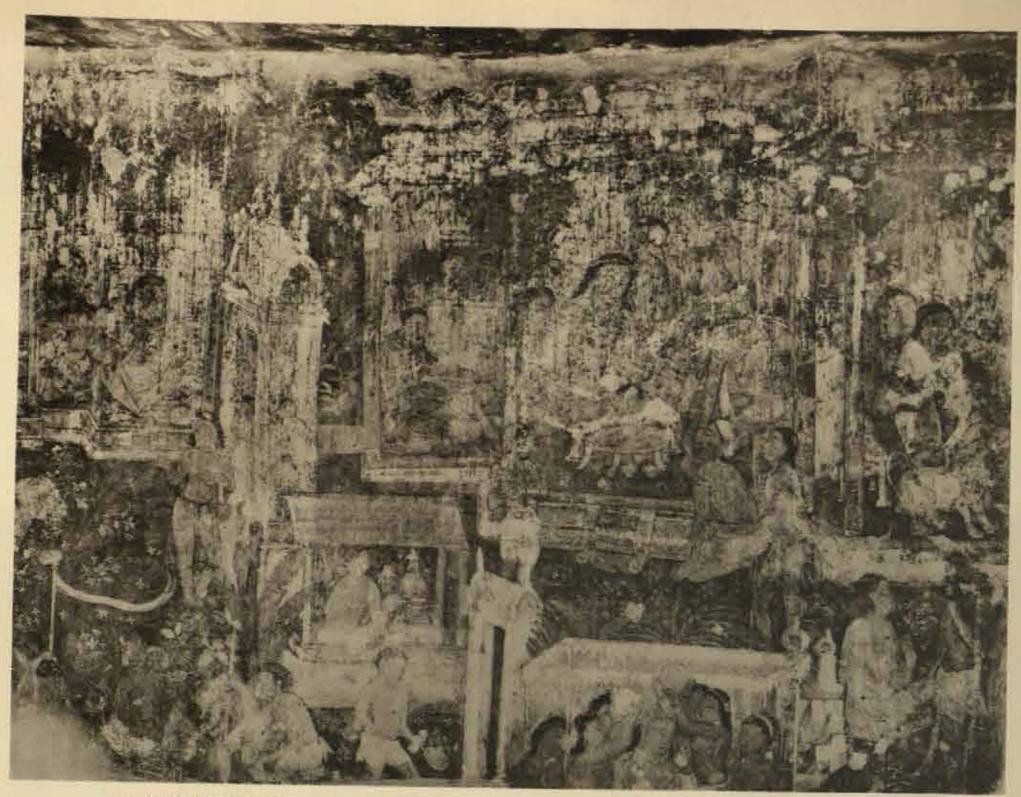


(a) THE PRINCE SAUDĀSA PRACTISING THE THROW OF JAVELIN: THE SUTASOMA JĀTAKA: BACK CORRIDOR: CAVE XVII

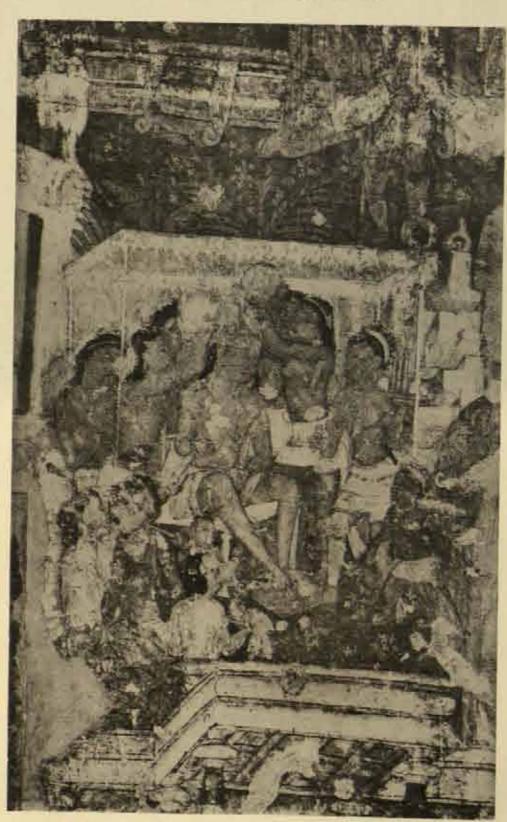


(b) THE PRINCE SAUDĀSA BRANDISHING HIS SWORD AGAINST THE ARMY WHICH HAS ATTACKED HIM: THE SAME JĀTAKA

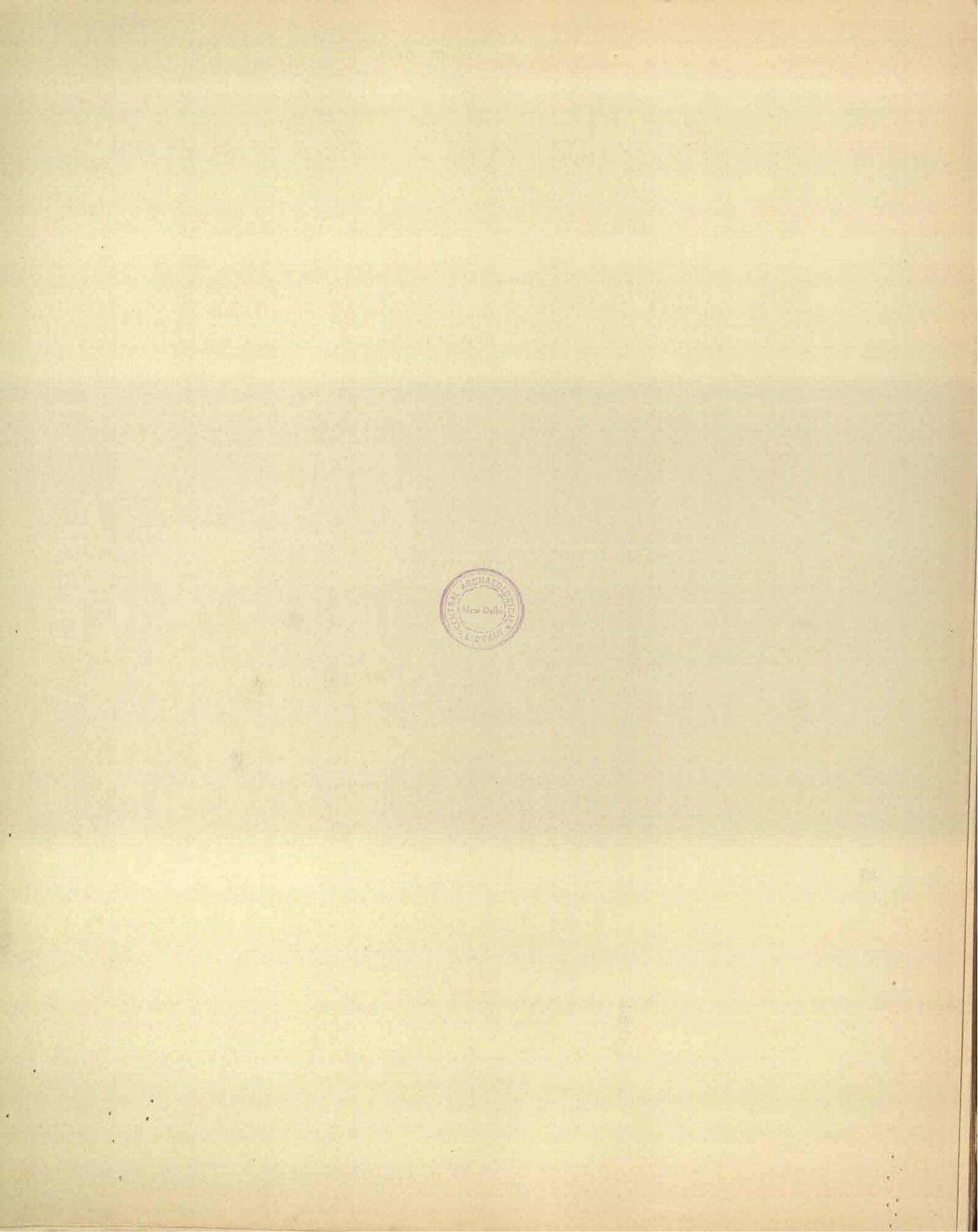




(a) THE ROYAL KITCHEN WITH PANTRY AND DINING-ROOM: THE SUTASOMA JĀTAKA: BACK WALL: CAVE XVII

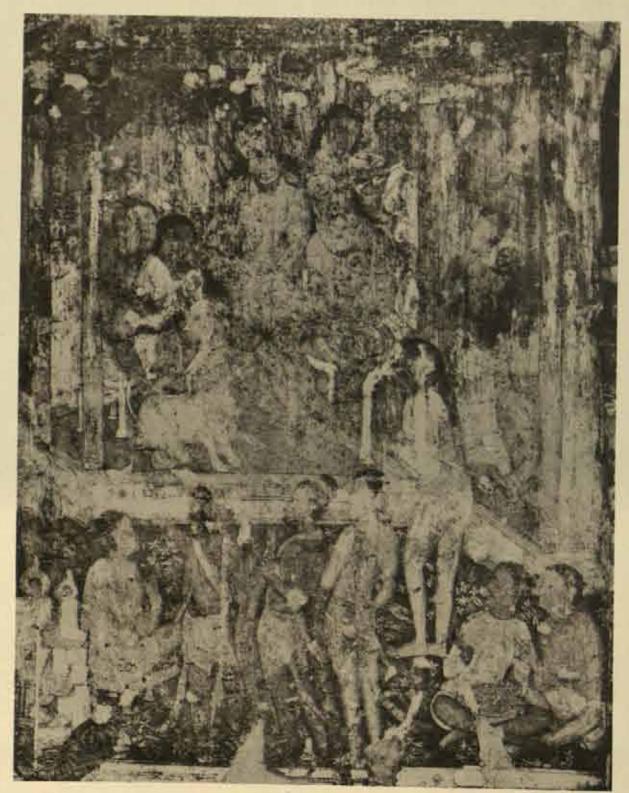


(b) THE ABHISHEKA SCENE: THE SAME JATAKA





(a) THE LIONESS PROCEEDING TO THE RĀJĀ'S PALACE THROUGH A BAZAAR: THE SUTASOMA JĀTĀKA: CAVE XVII

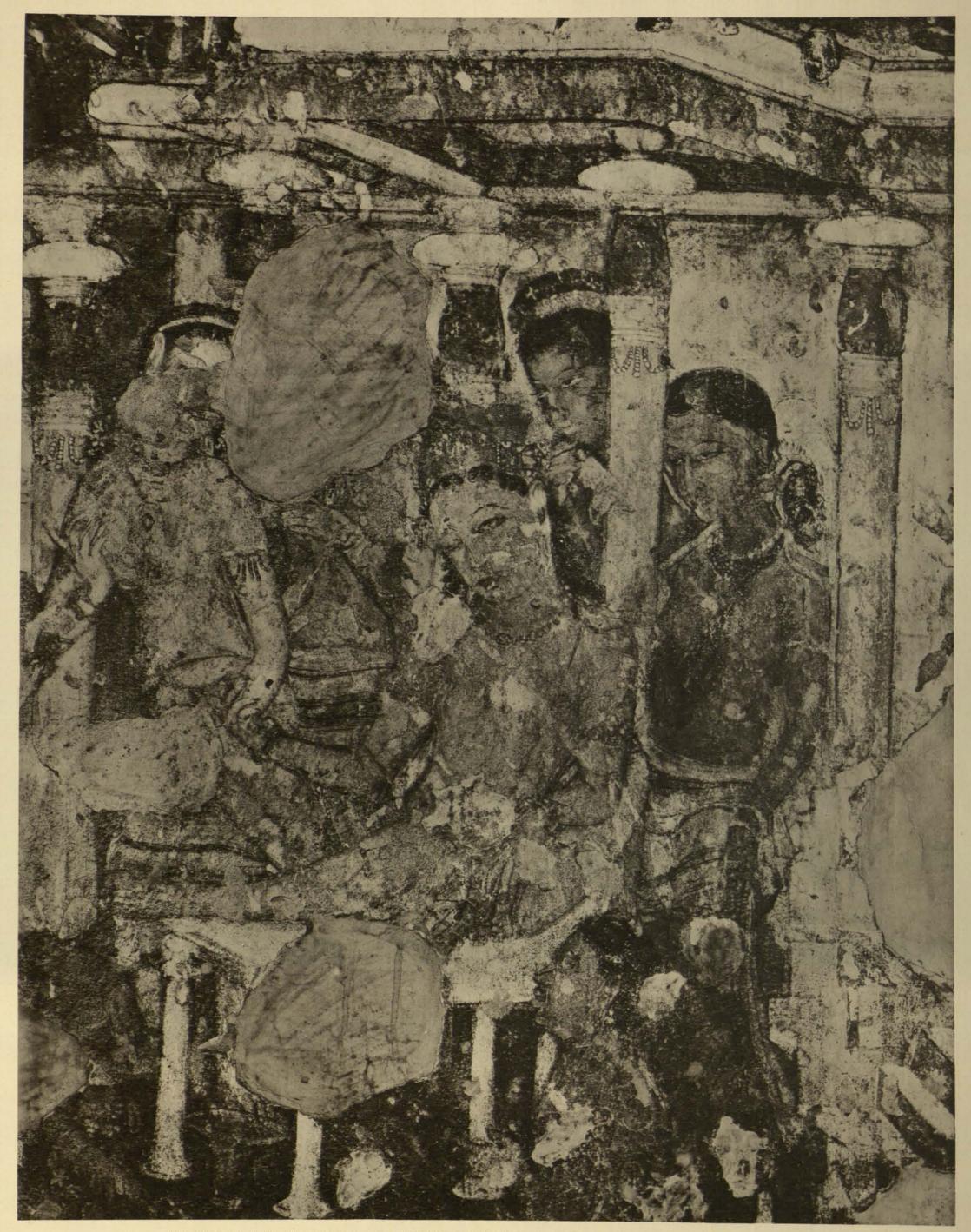


(b) THE LIONESS IN FRONT OF THE RAJA: THE SAME JATAKA



· Victorial Control

. .

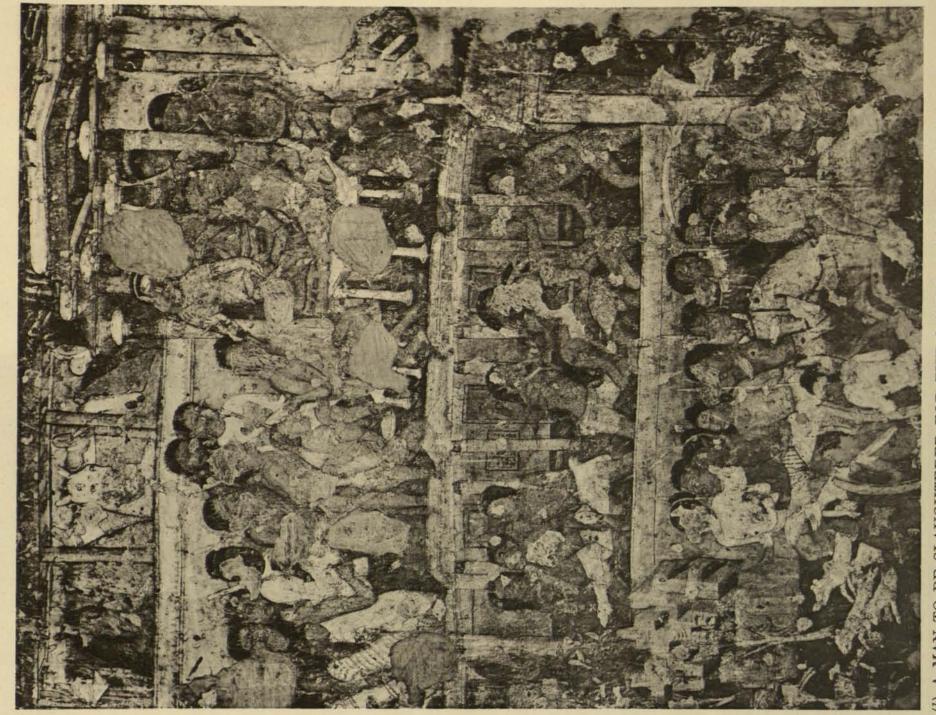


A PALACE SCENE: AN ENLARGEMENT OF THE SUBJECT IN THE UPPERMOST PANEL OF PLATE XXXIII (b)

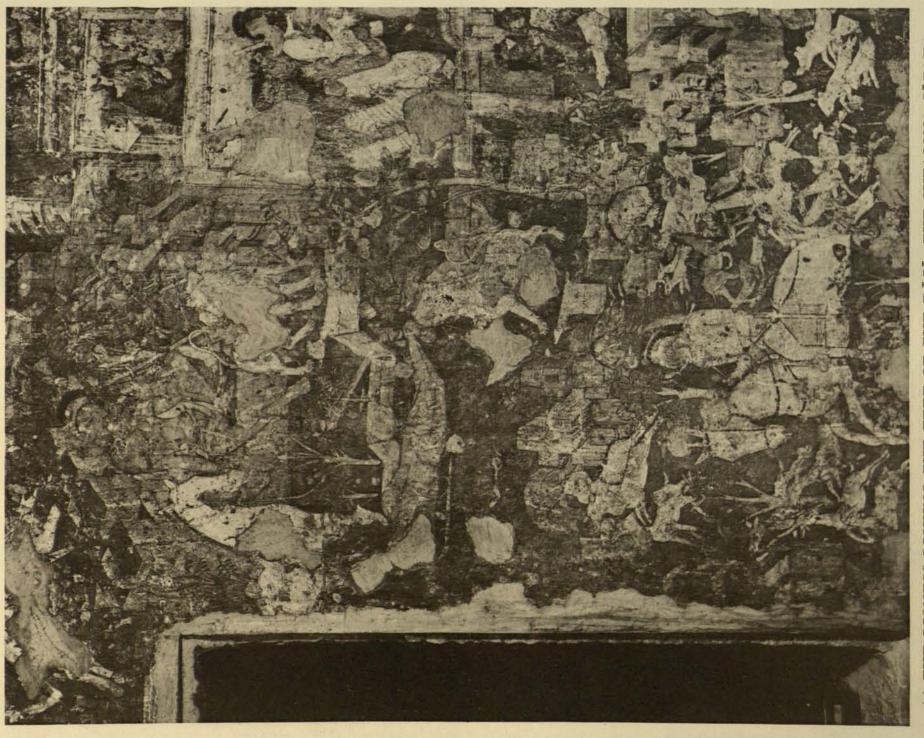


.

·

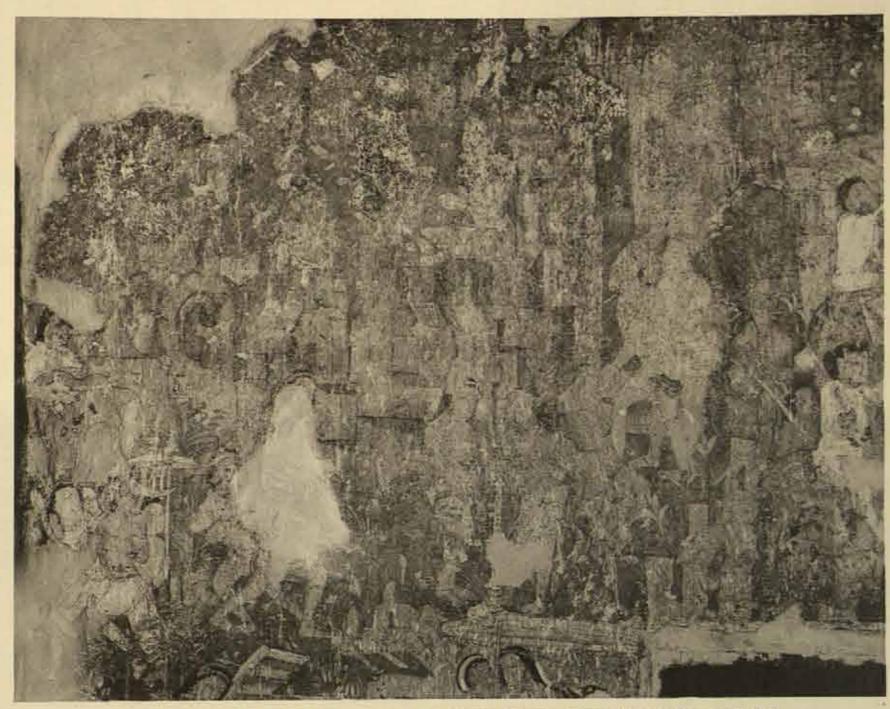


(b) A MAN TO BE SLAUGHTERED FOR THE CANNIBAL PRINCE SAUDĀSA AND TWO OTHER SCENES OF THE SAME JĀTAKA



(a) THE LIONESS LICKING THE FEET OF THE RAJA: THE SUTASOMA JATAKA: BACK WALL: CAVE XVII

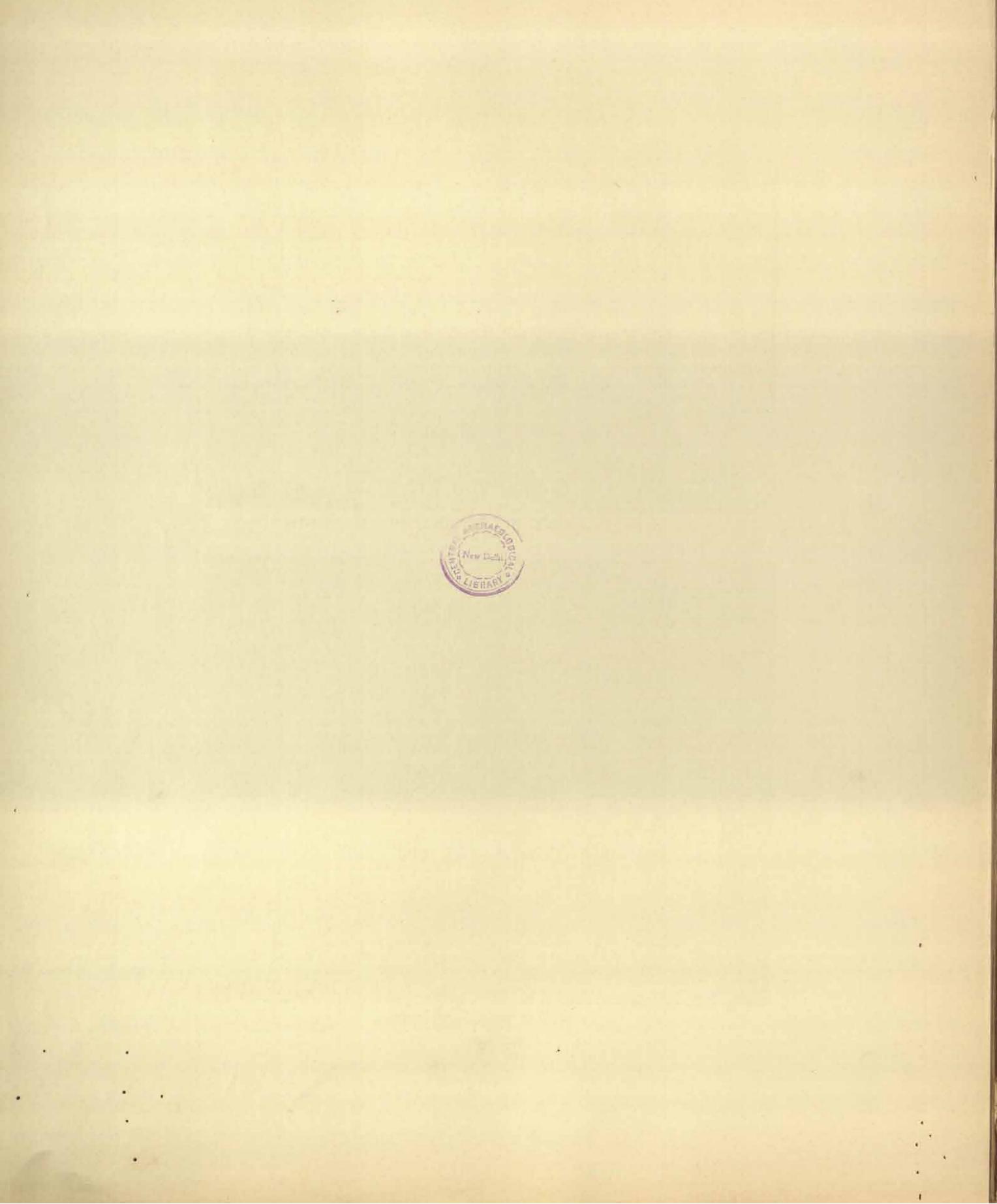


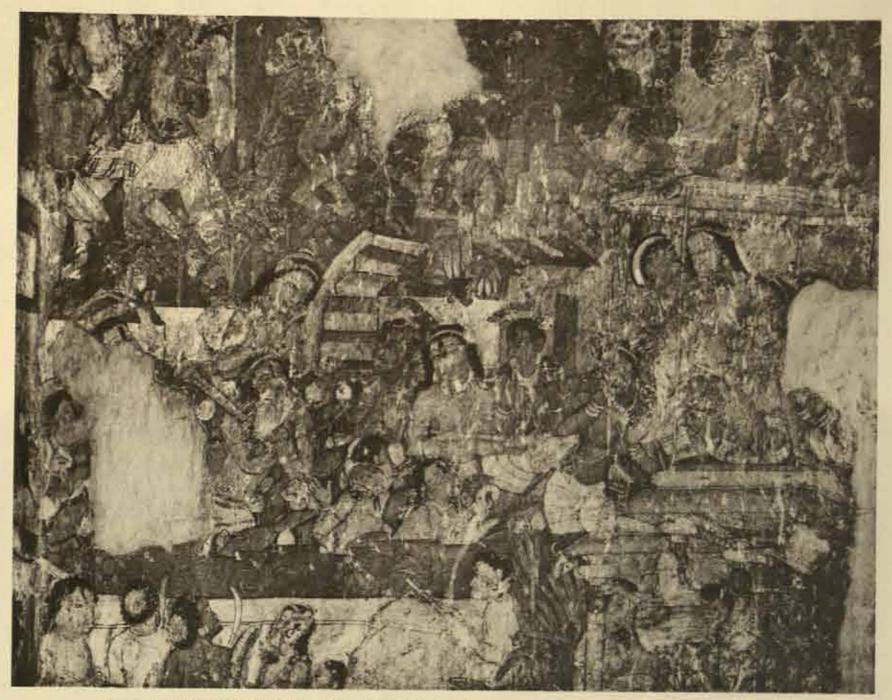


(a) THE ARRIVAL OF A PRINCE AT AN HERMITAGE: THE SUTASOMA JĀTAKA: CAVE XVII



(b) THE SAME JATAKA: CONTINUATION

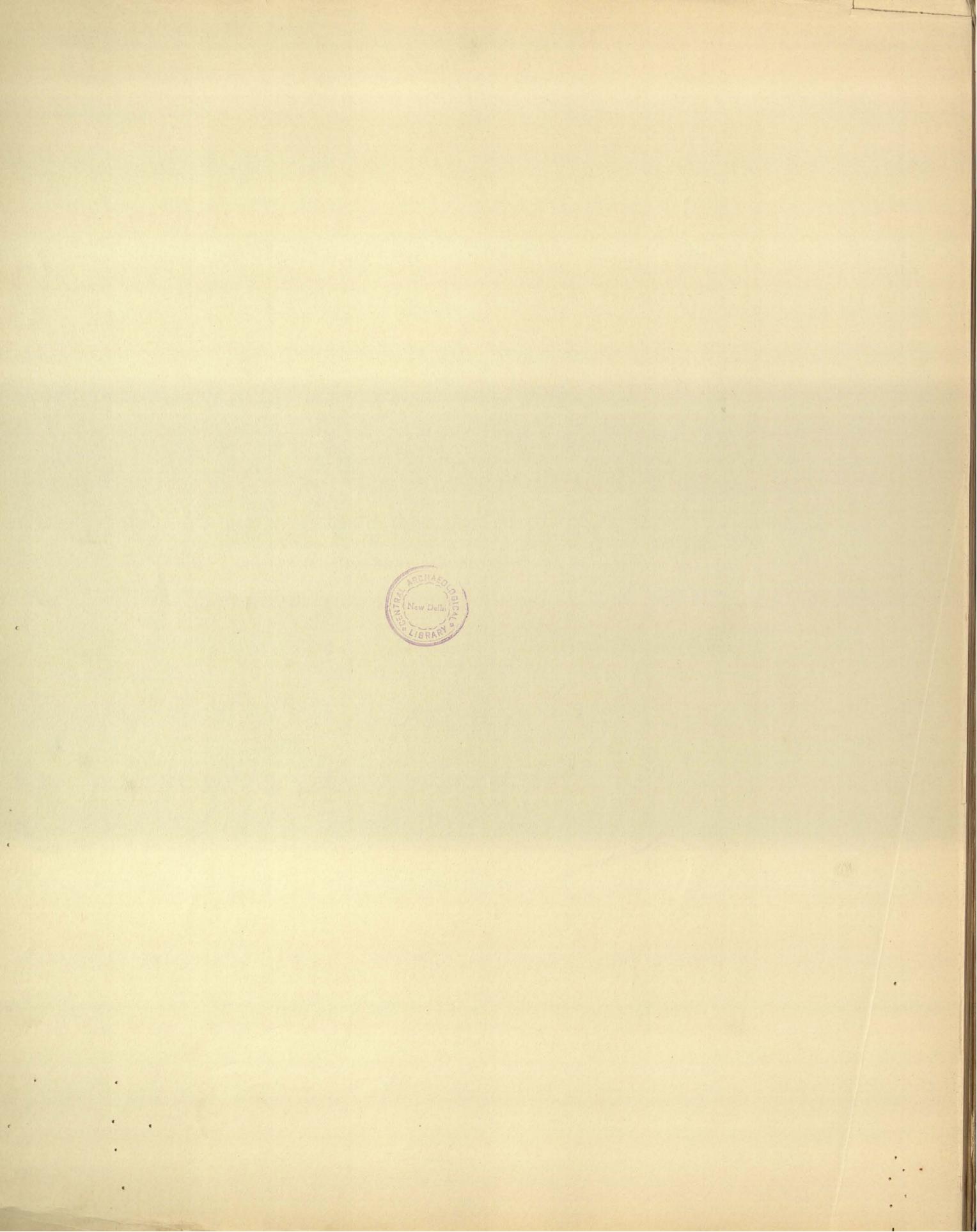


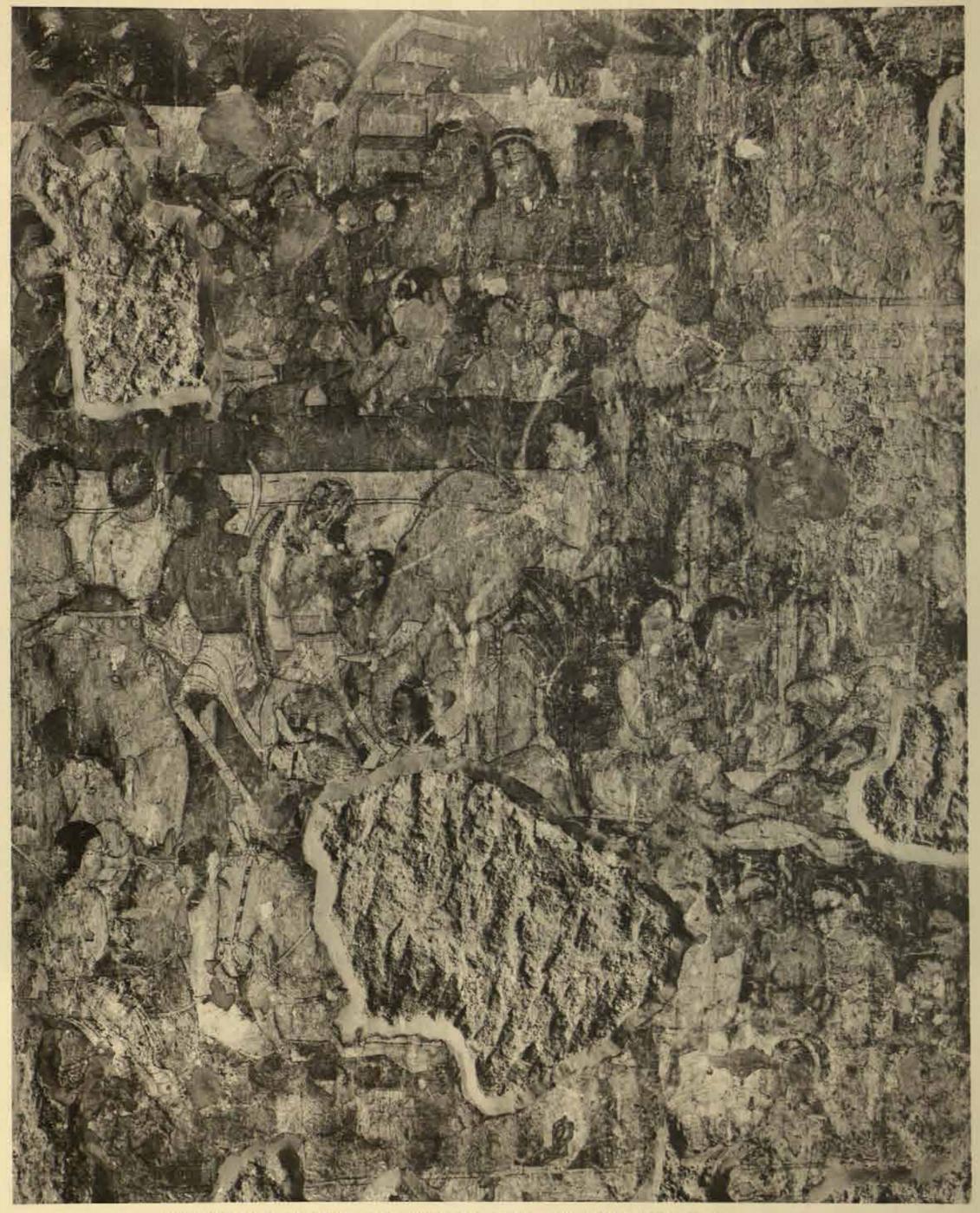


(a) A RIVERINE SCENE: THE SUTASOMA JATAKA (?): BACK WALL: CAVE XVII



(b) THE MARCH OF AN ARMY: THE LOWER PART OF (a)





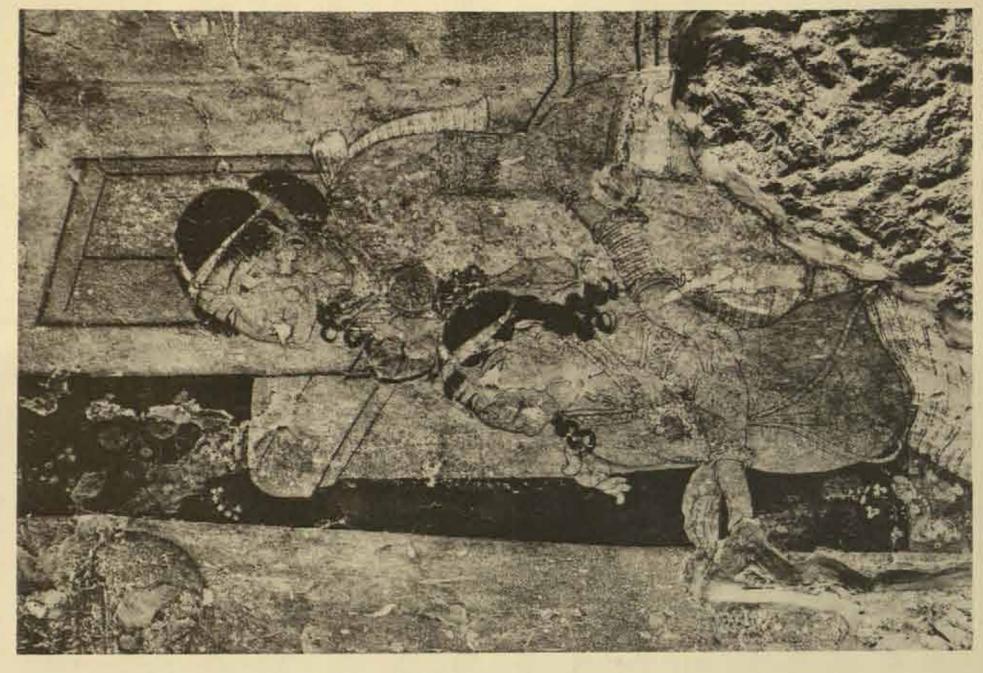
THE MARCH OF AN ARMY: THE SUTASOMA JĂTAKA (?): BACK WALL: BACK CORRIDOR: CAVE XVII



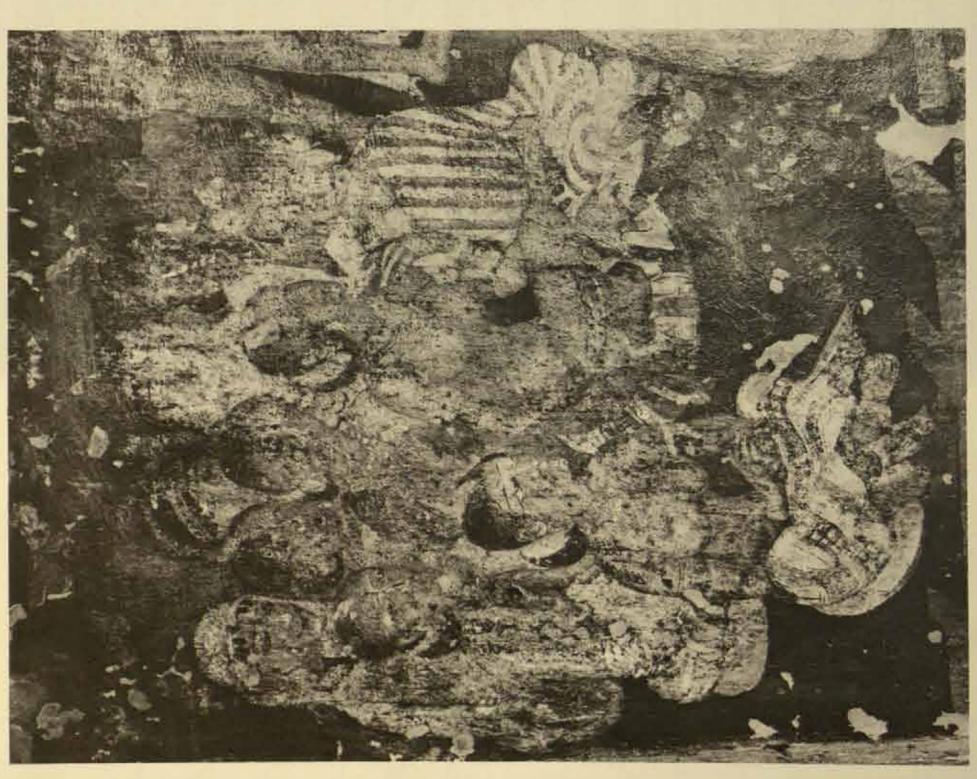


THE BUDDHA PREACHING TO THE CONGREGATION: CAVE XVII





(6) THE MOTHER AND CHILD BEFORE THE BUDDHA: BACK WALL: ANTE-CHAMBER: THE SAME CAVE



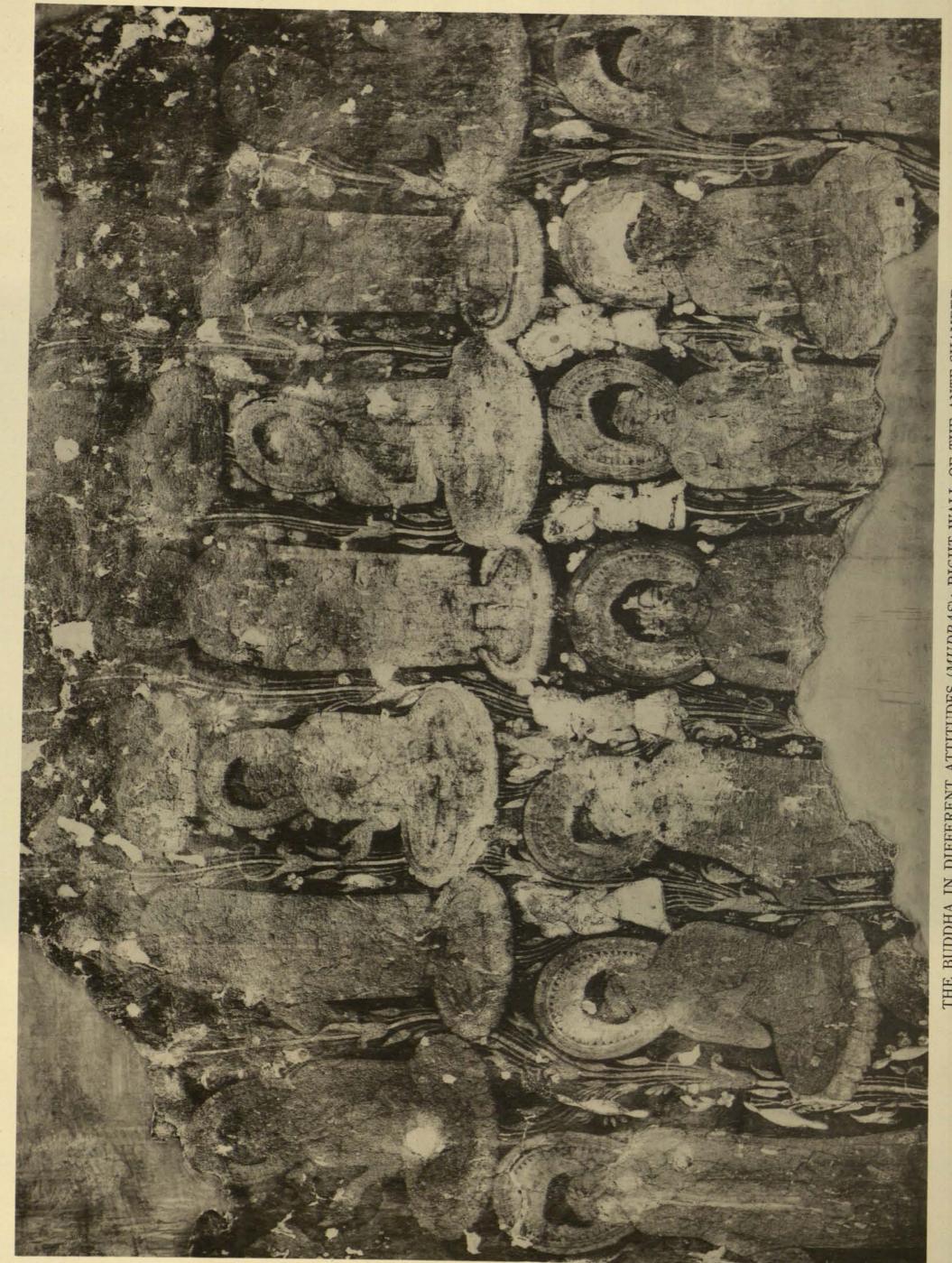
(a) A GROUP OF LADIES LISTENING TO THE SERMON OF THE BUDDHA: LEFT WALL: ANTE-CHAMBER: CAVE XVII



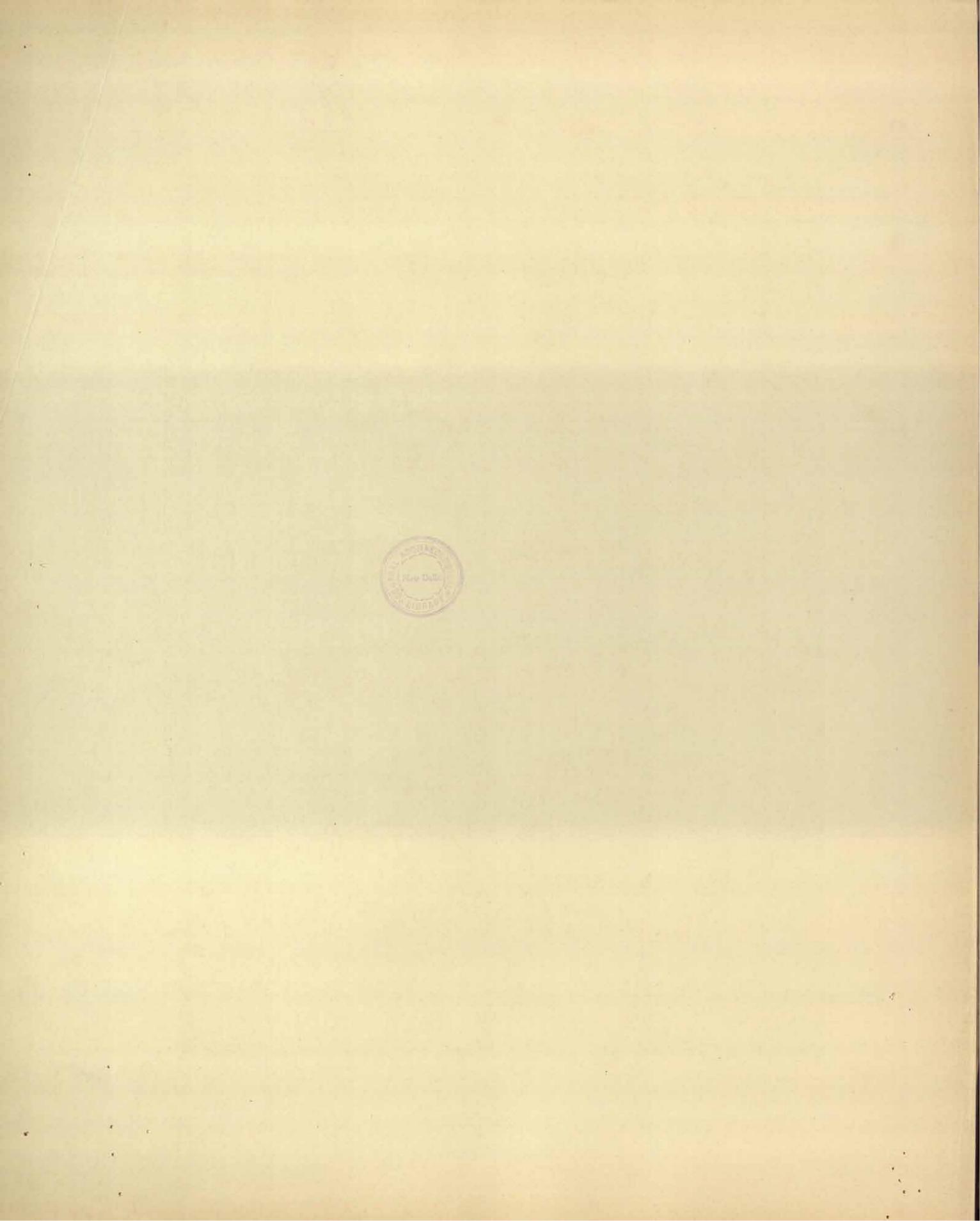


THE MOTHER AND CHILD BEFORE THE BUDDHA: BACK WALL: ANTE-CHAMBER: CAVE XVII





THE BUDDHA IN DIFFERENT ATTITUDES (MUDRAS): RIGHT WALL OF THE ANTE-CHAMBER: CAVE XVII



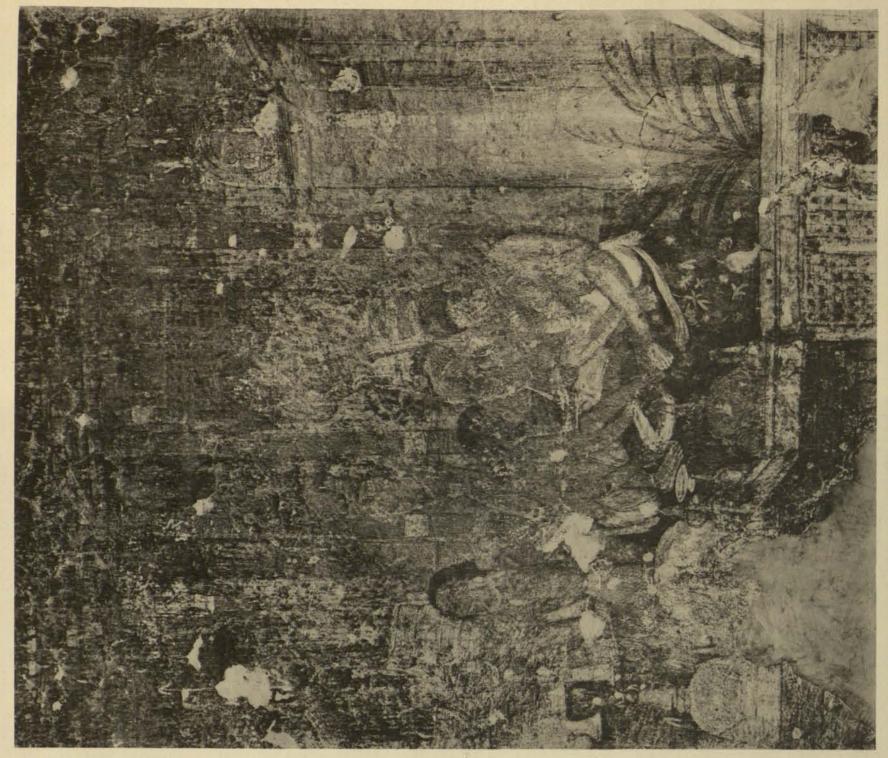


(b) THE GROUP OF MONKS: ON THE SAME WALL

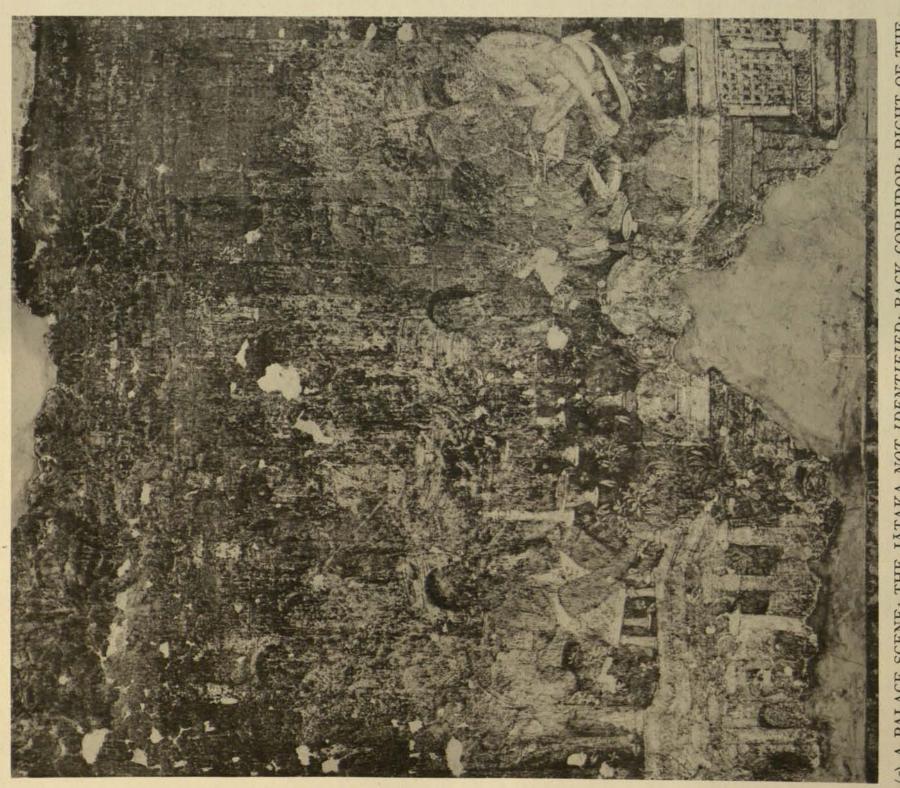


(a) AN ELEPHANT RIDER: RIGHT WALL OF THE ANTE-CHAMBER: CAVE XVII



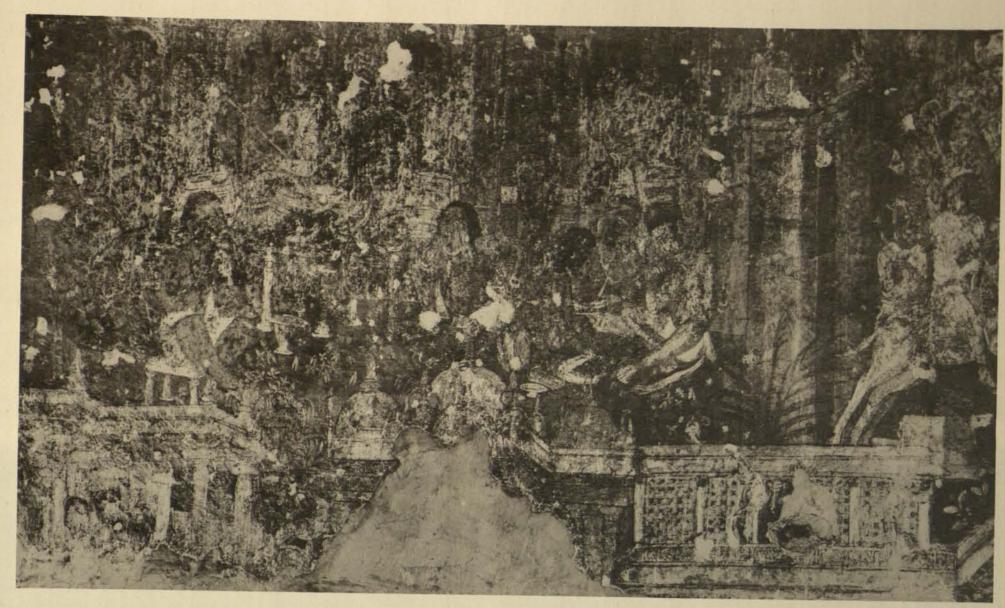


(b) CONTINUATION OF THE SAME



(a) A PALACE SCENE: THE JATAKA NOT IDENTIFIED: BACK CORRIDOR: RIGHT OF THE ANTE-CHAMBER: CAVE XVII

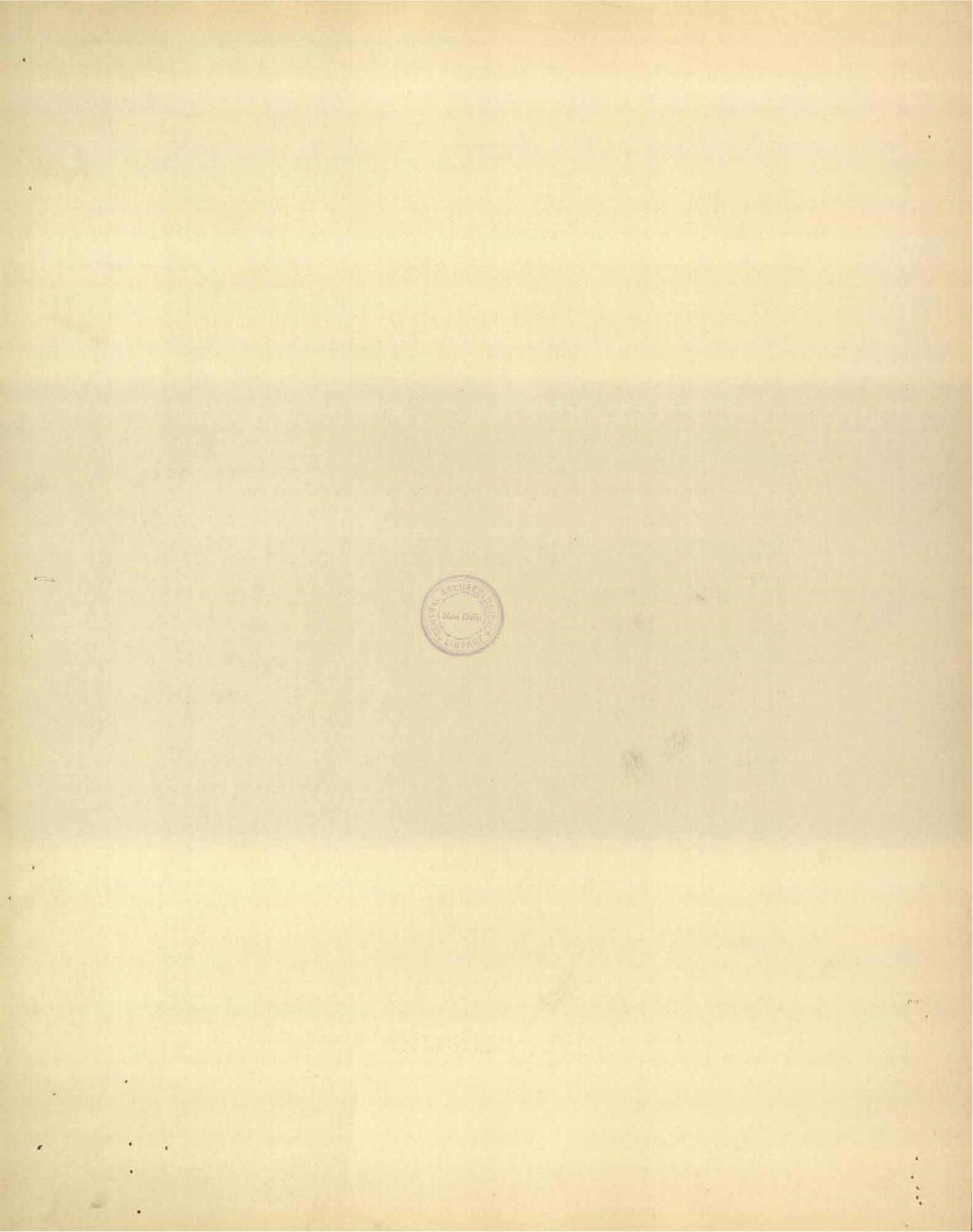




(a) A PALACE SCENE: THE JATAKA NOT IDENTIFIED: BACK CORRIDOR: CAVE XVII



(b) A RĀJĀ GOING OUT WITH HIS RETINUE FOR A HUNT: THE SARABHA JĀTAKA:
BACK CORRIDOR: CAVE XVII





THE BENEVOLENT STAG SAVES THE LIFE OF THE RAJA: THE SARABHA JATAKA: BACK CORRIDOR: CAVE XVII

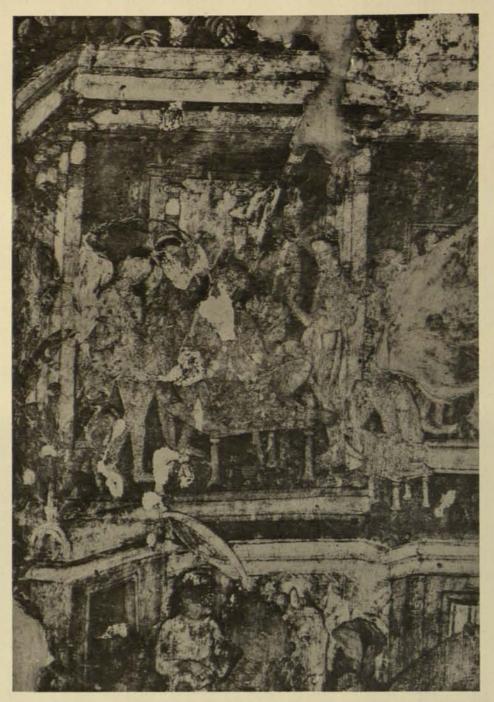




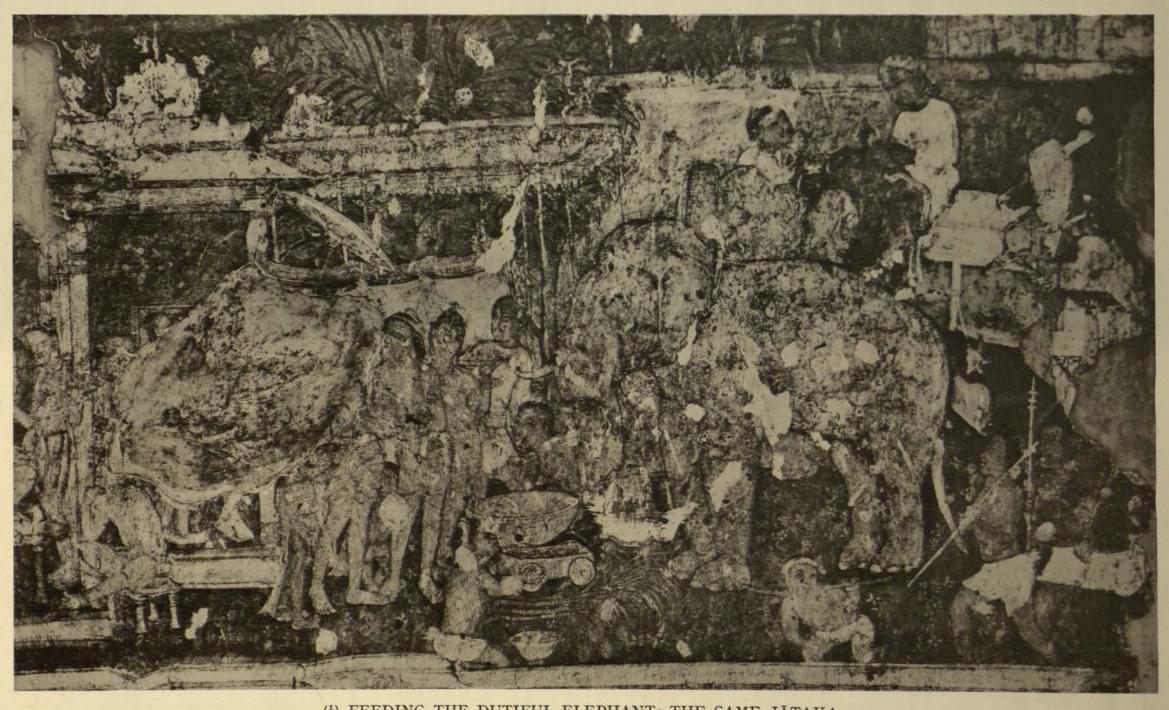
THE STORY OF A DUTIFUL ELEPHANT WHO HAD BLIND PARENTS: THE MATRIPOSHAKA JÄTAKA.

BACK CORRIDOR: CAVE XVII

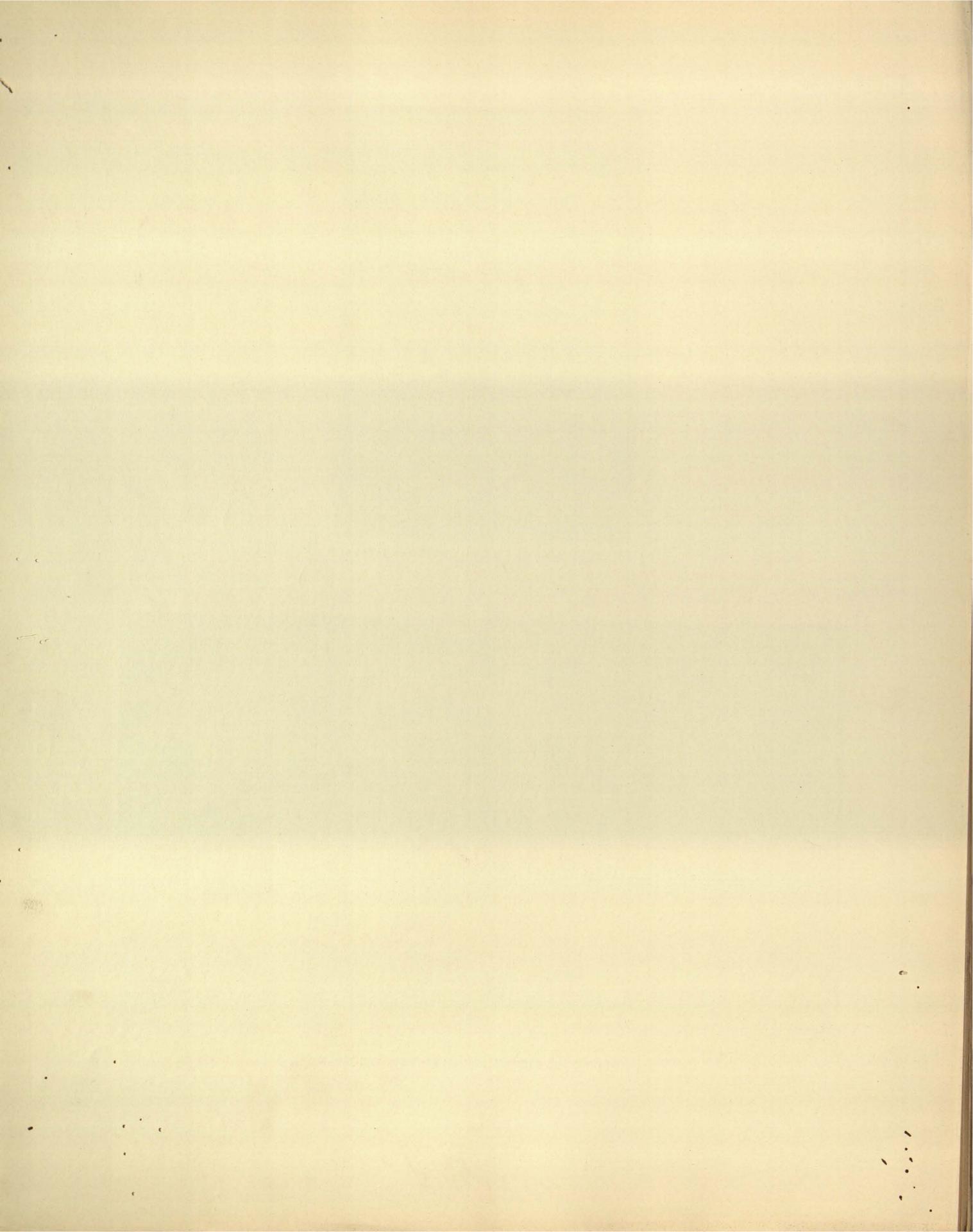




(a) A PALACE SCENE: THE MĀTRIPOSHAKA JĀTAKA: CAVE XVII



(b) FEEDING THE DUTIFUL ELEPHANT: THE SAME JATAKA

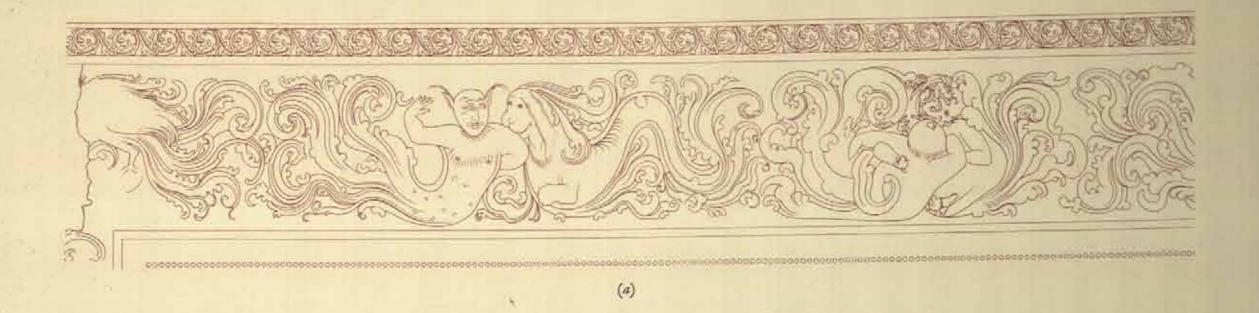




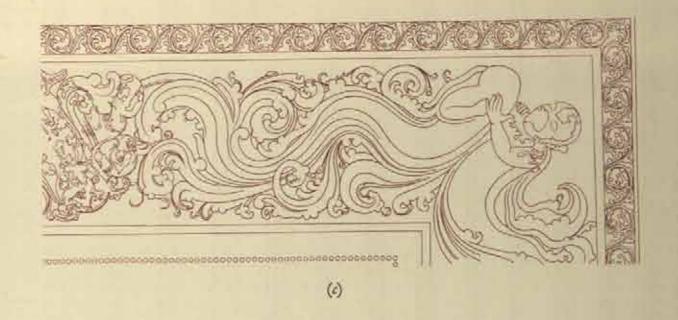


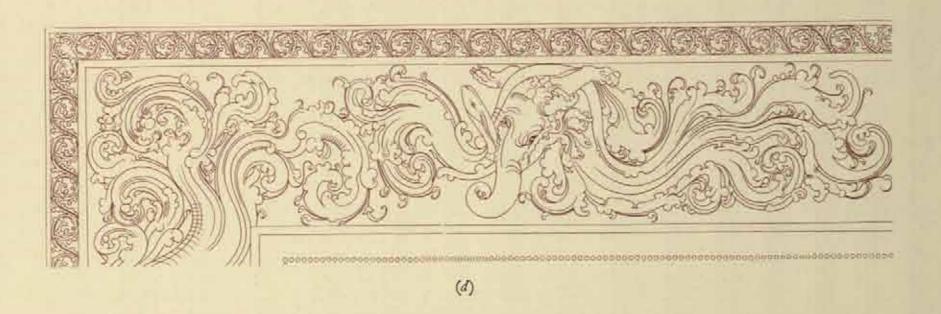
(a) THE STORY OF A FISH WHICH SAVED THE PEOPLE FROM A DROUGHT: THE MATSYA JATAKA: BACK WALL: CAVE XVII

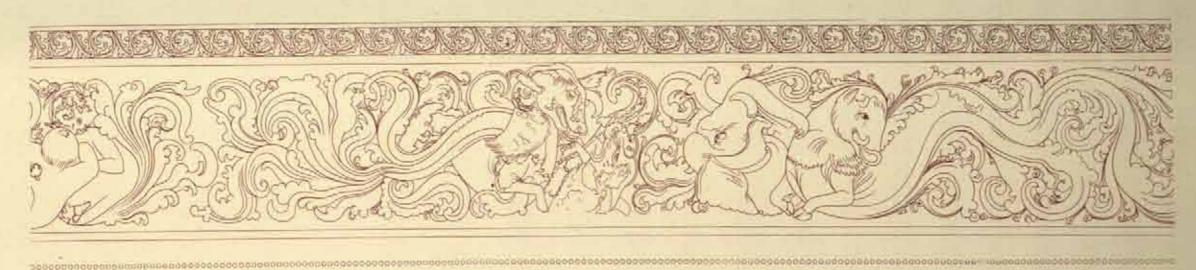








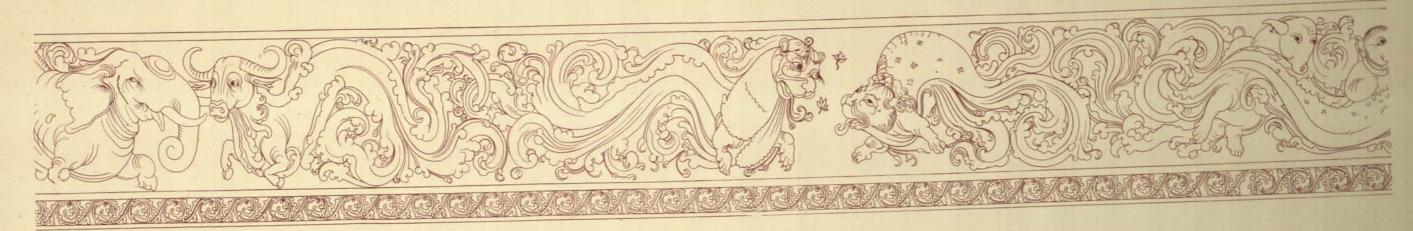




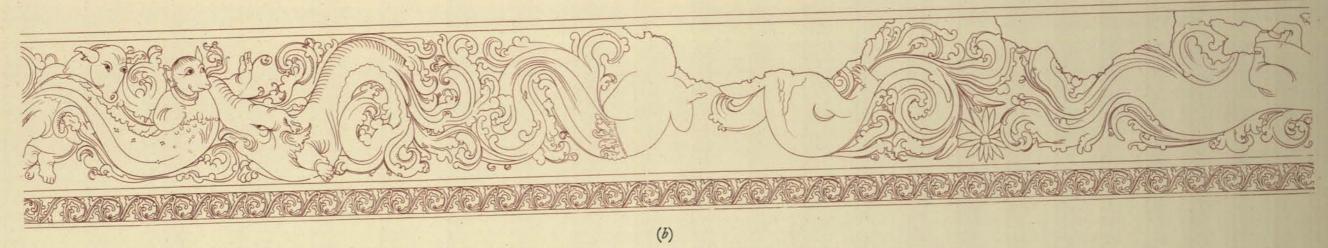
(e)

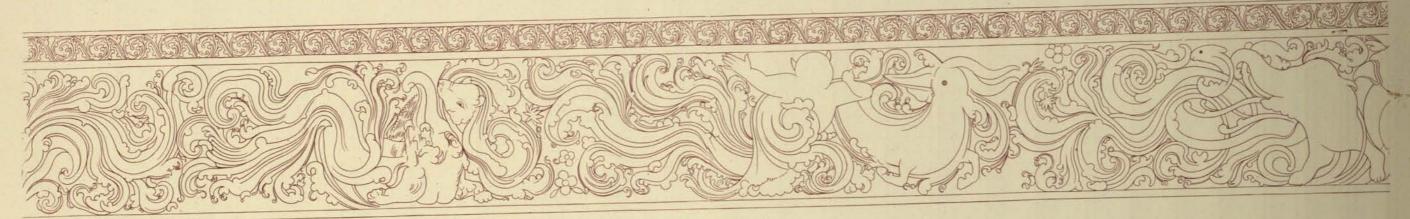
THE DECORATIVE BANDS REPRESENTING ANIMAL MOTIFS: CEILING OF THE HALL: CAVE XVII



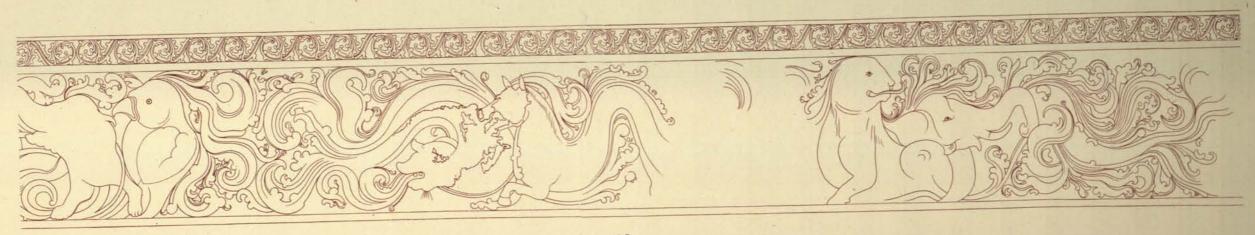


(a)





(c)



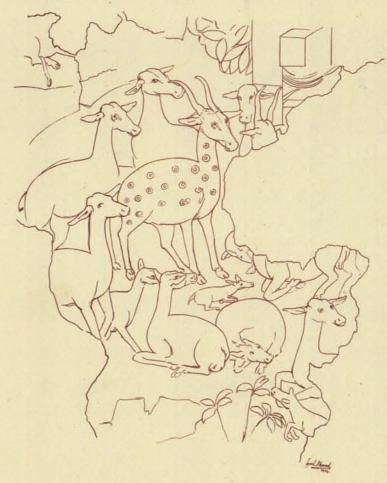
(d)

THE DECORATIVE BANDS REPRESENTING ANIMAL MOTIFS: CEILING OF THE HALL: CAVE XVII

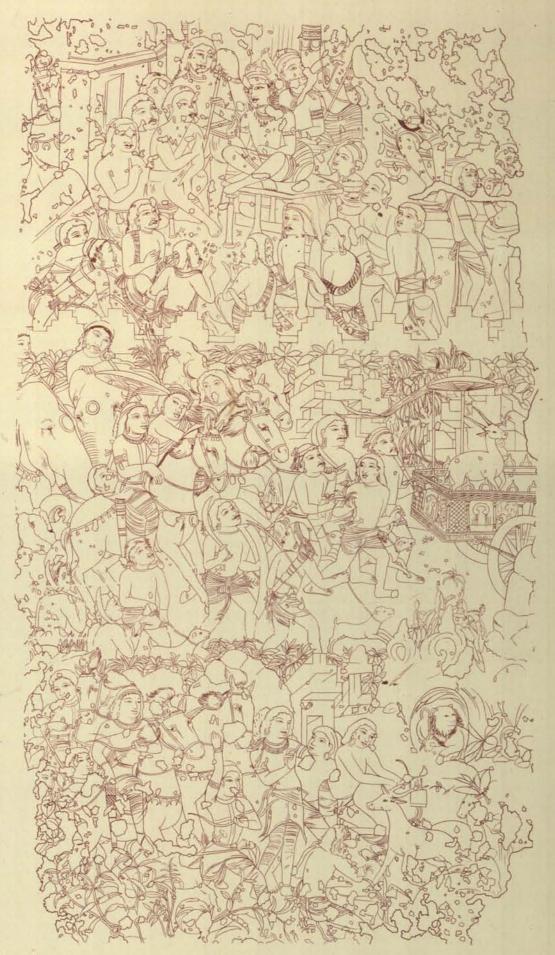




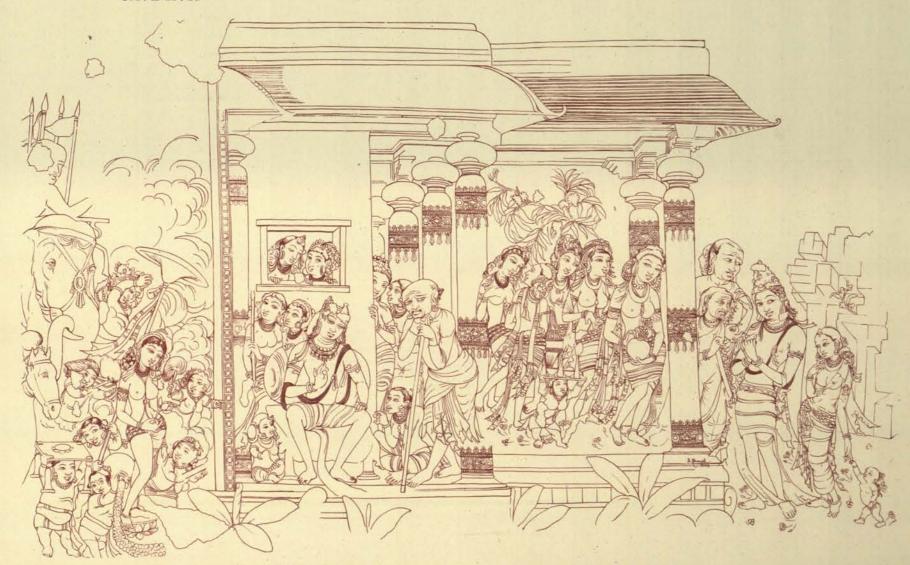
(a) THE MATSYA JĀTAKA: CAVE XVII



(b) THE HERD OF DEER: THE MRIGA JĀTAKA (?): CAVE XVII

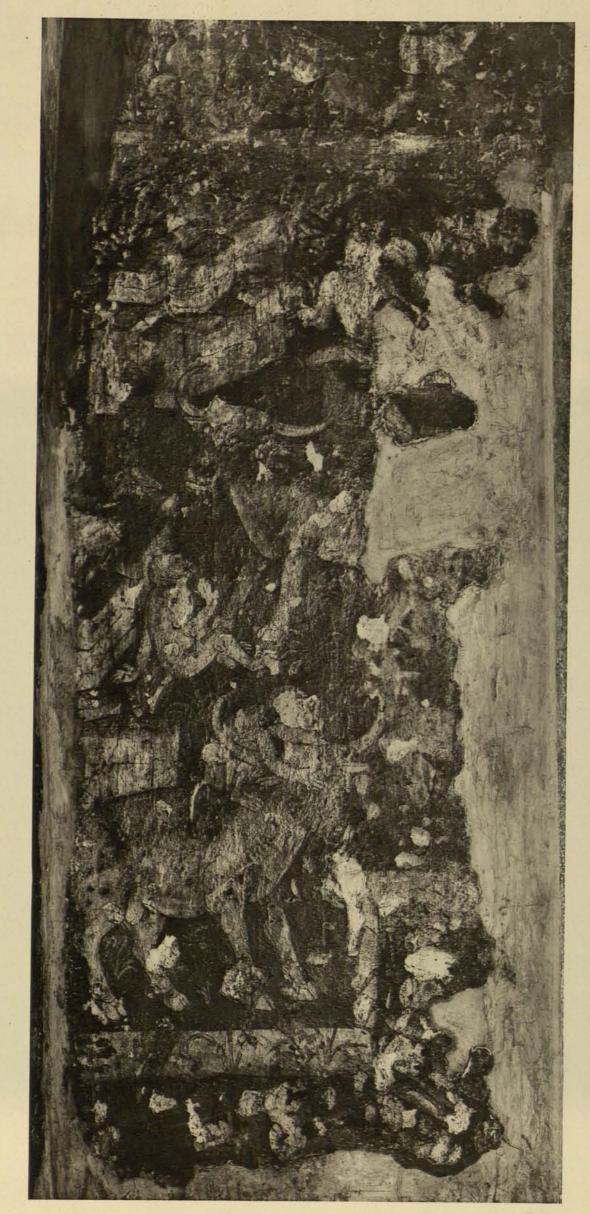


(c) THE CAPTURE OF THE SACRED DEER: THE SAME JATAKA

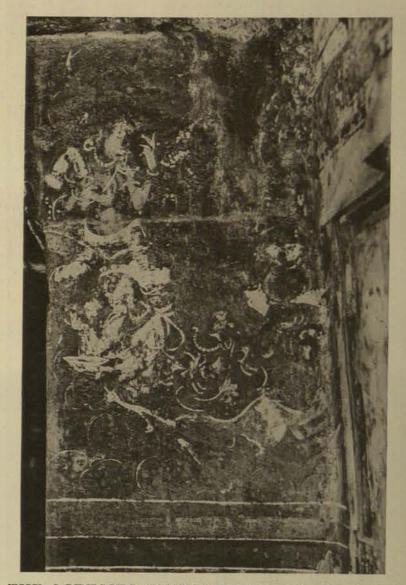


(d) A COURT SCENE: THE SIMHALA AVADĀNA: CAVE XVII





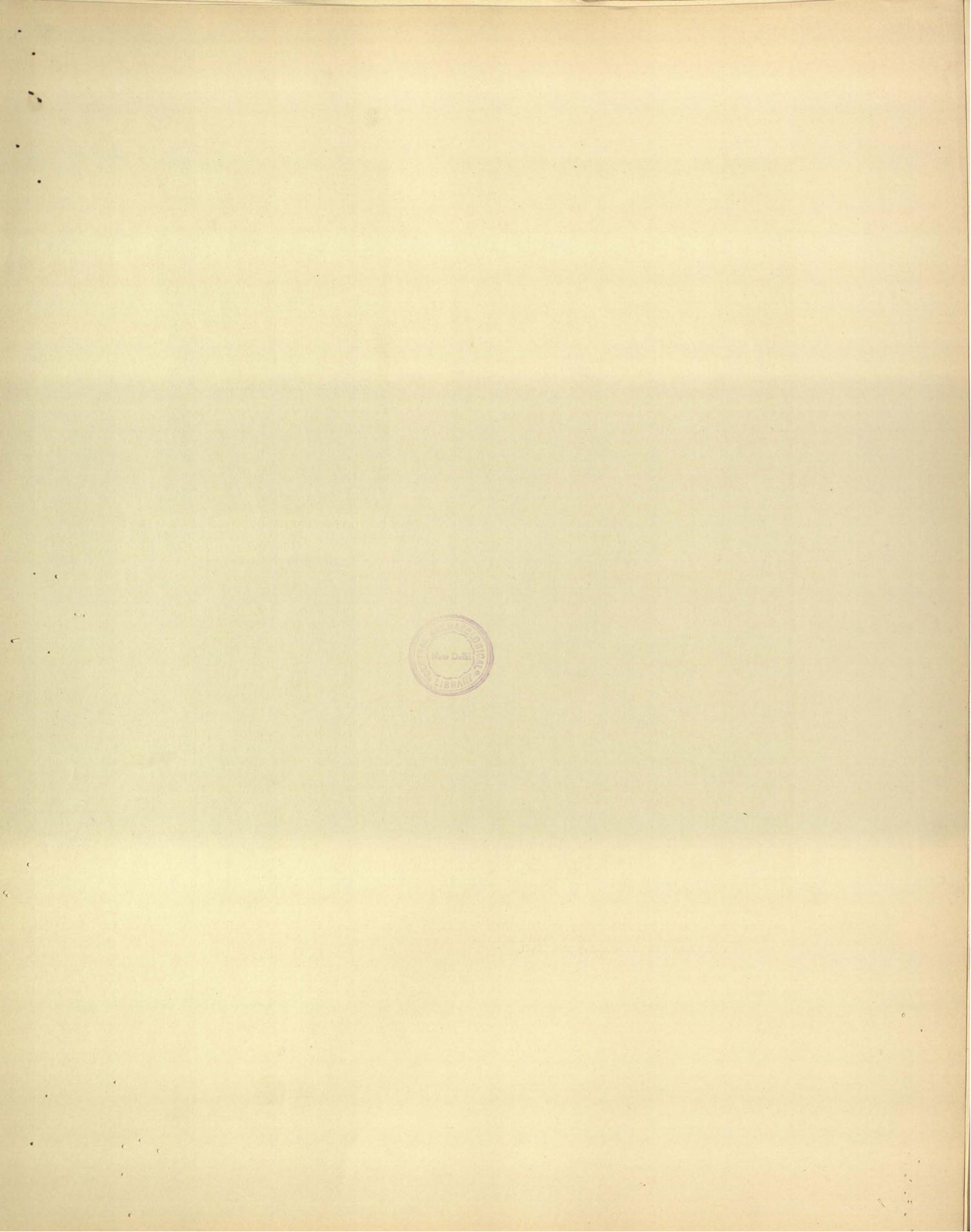
(a) THE STORY OF A BENEVOLENT BUFFALO AND THE MIŞCHIEVOUS MONKEY: THE MAHISHA JĀTAKA: BACK CORRIDOR: RIGHT WALL: CAVE XVII



(b) THE OGRESSES COMING OUT FROM THE ROYAL CHAMBER: THE SIMHALA AVADANA: RIGHT CORRIDOR



(c) A YAKSHA OR A ROYAL GUARD: ON THE PILASTER BETWEEN THE RIGHT AND BACK CORRIDORS

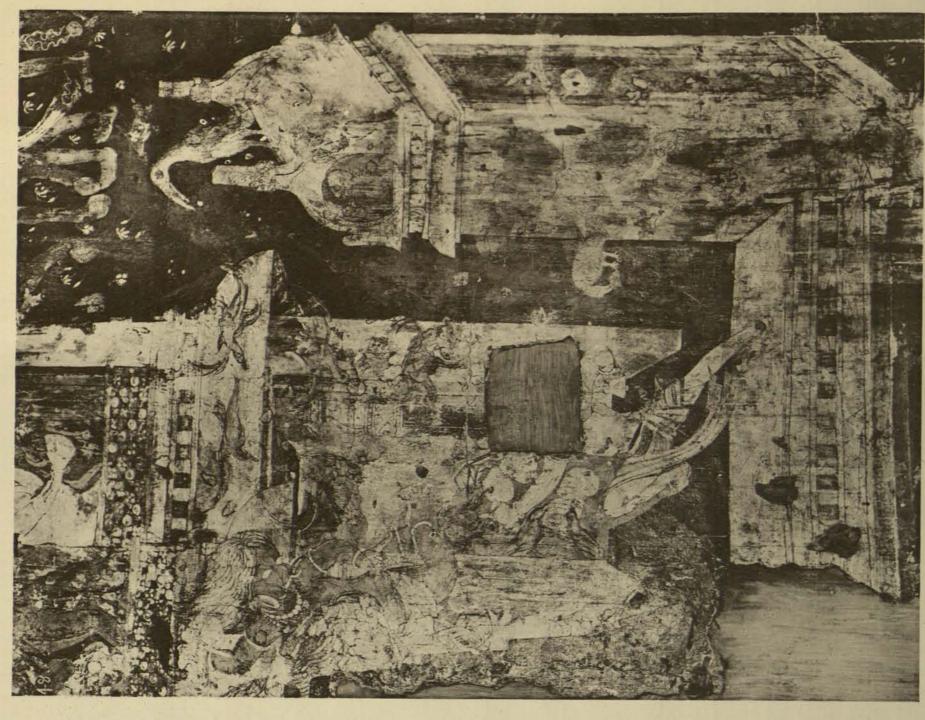




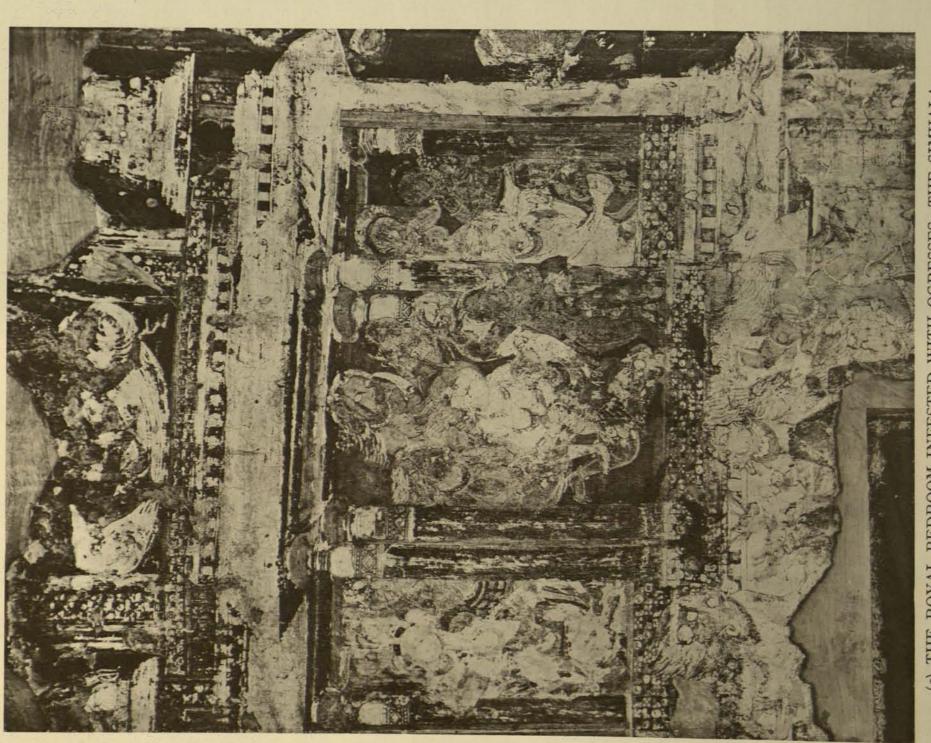
THE ROYAL BEDROOM: THE SIMHALA AVADANA: RIGHT CORRIDOR: CAVE XVII



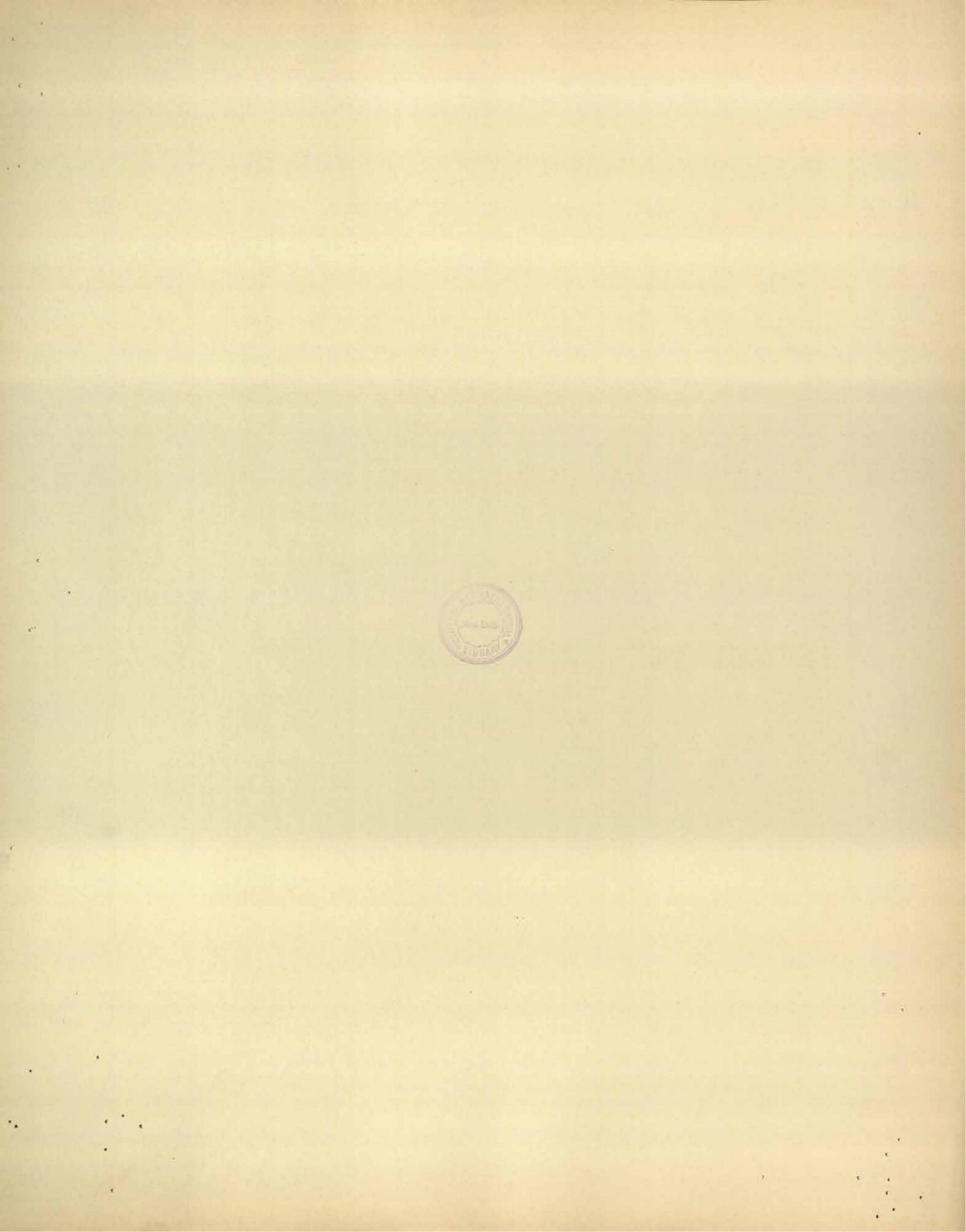
A THE PROPERTY OF A SECURITION OF A SECURITION

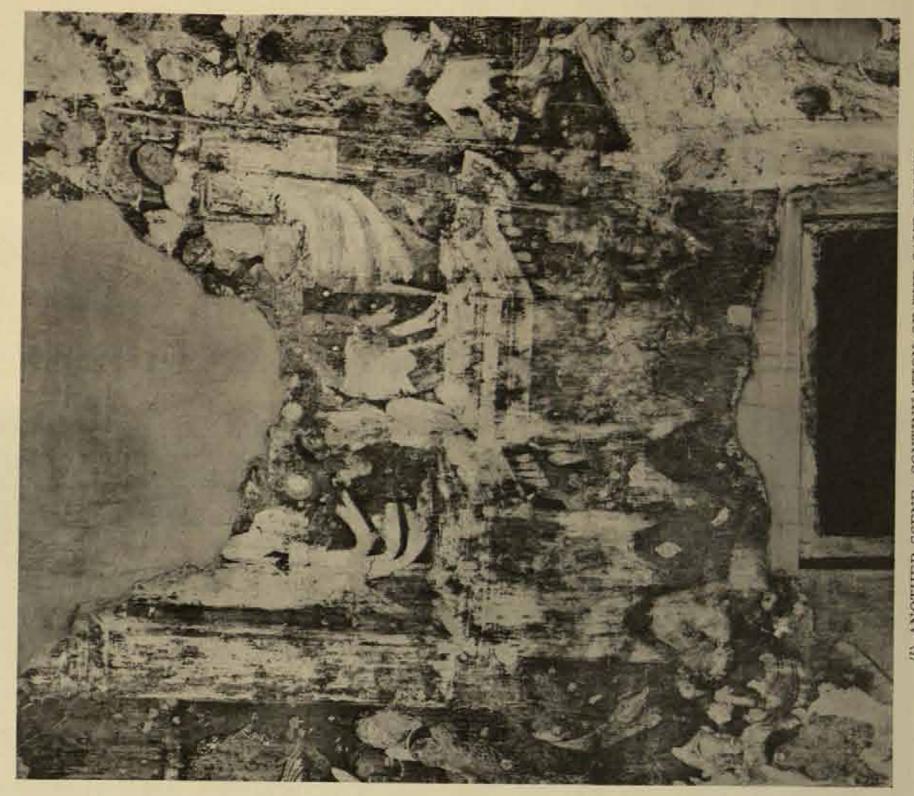


(b) VULTURES HOVERING OVER THE ROYAL BEDROOM: THE SAME STORY

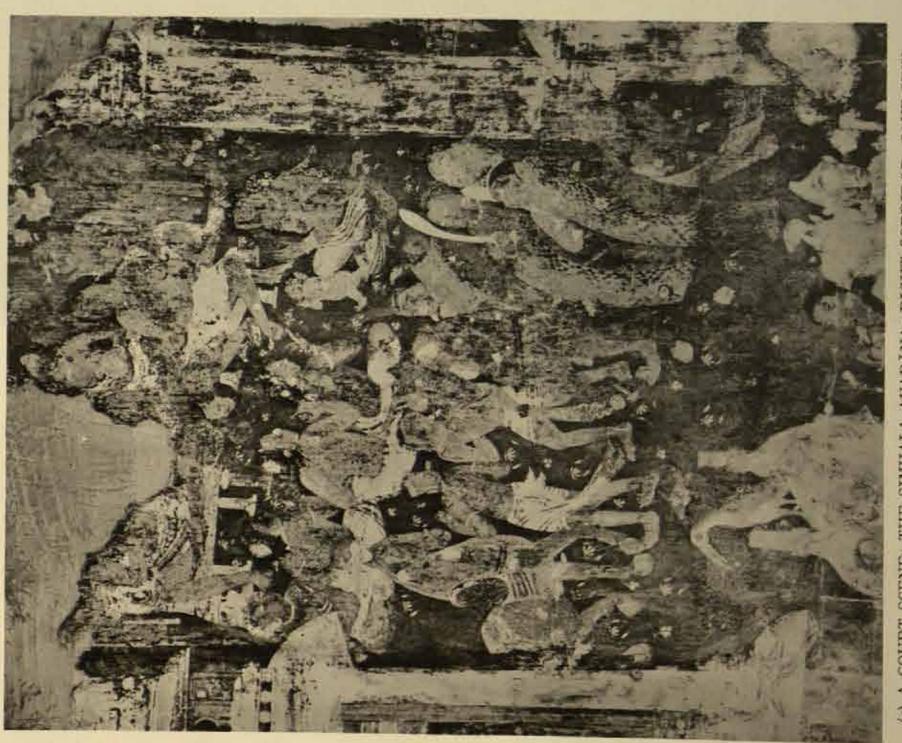


(a) THE ROYAL BEDROOM INFESTED WITH OGRESSES: THE SIMHALA AVADANA: RIGHT CORRIDOR: CAVE XVII





(b) ANOTHER SCENE: CONTINUATION OF THE SAME STORY



(a) A COURT SCENE: THE SIMHALA AVADANA: RIGHT CORRIDOR: CAVE XVII



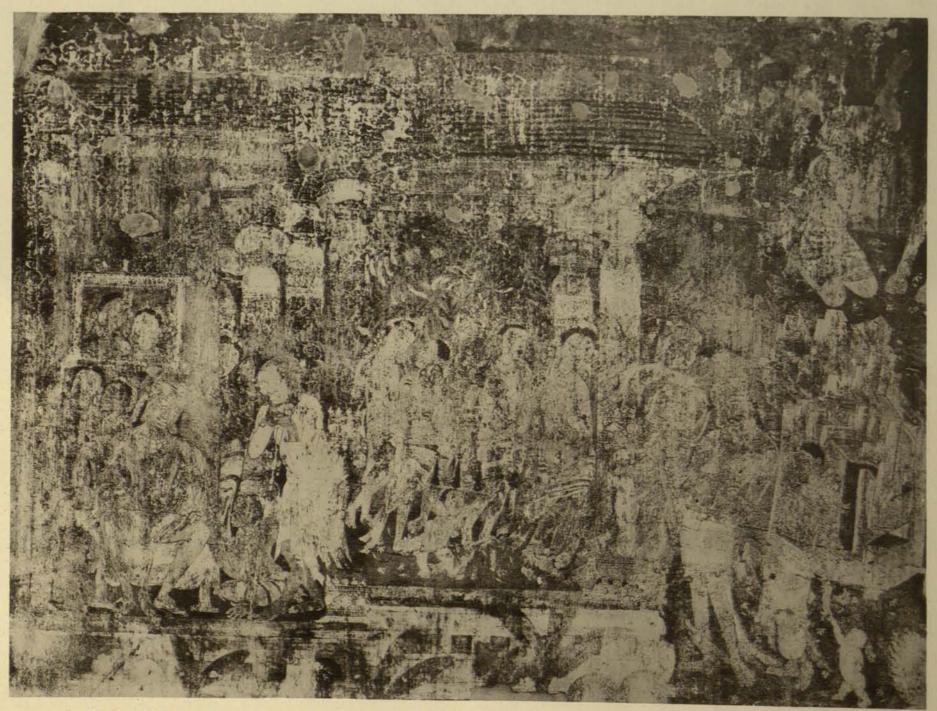


THE MARCH OF THE ROYAL ARMY: THE SIMHALA AVADANA: RIGHT CORRIDOR: CAVE XVII





(a) THE MIRACULOUS HORSE WHICH SAVED THE LIFE OF SIMHALA: RIGHT CORRIDOR: CAVE XVII



(b) A COURT SCENE: THE ARRIVAL OF THE OGRESS WITH THE CHILD AT THE COURT: RIGHT OF THE ABOVE SUBJECT





THE MARCH OF THE ARMY: THE SIMHALA AVADANA: RIGHT CORRIDOR: CAVE XVII





(a) THE ROYAL GUARDS SALUTING THE MIRACULOUS HORSE AND THE ABHISHEKA (LUSTRATION) OF SIMHALA: RIGHT CORRIDOR: CAVE XVII



(b) THE MARCH OF THE ROYAL ARMY: THE SAME STORY



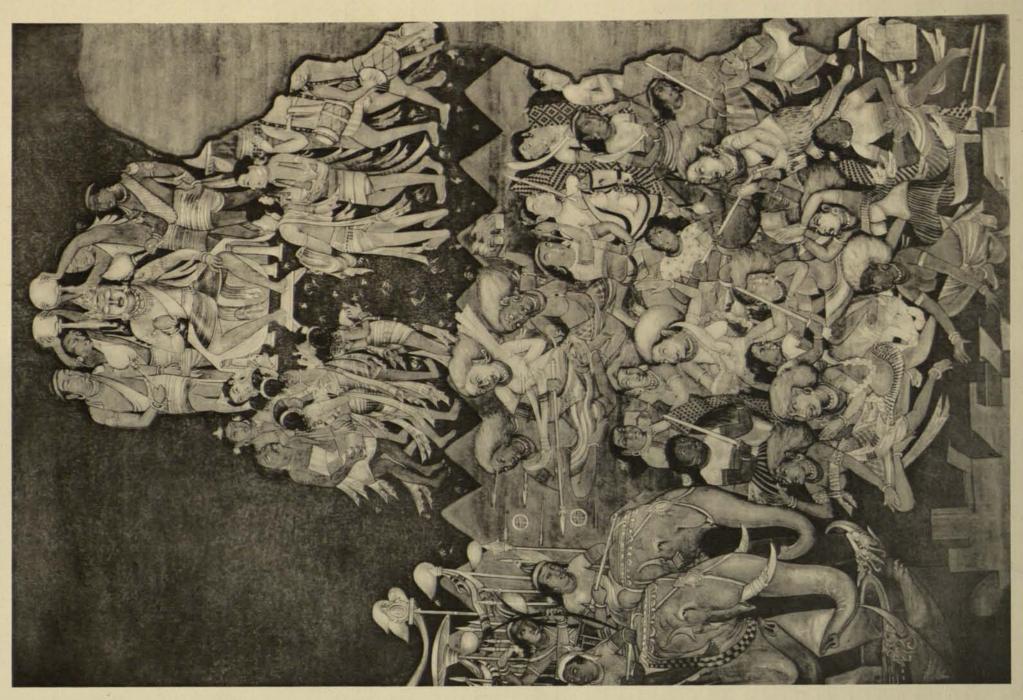


(a) THE ROYAL ARMY CROSSING THE SEA IN BOATS; THE SIMHALA AVADANA: RIGHT CORRIDOR: CAVE XVII

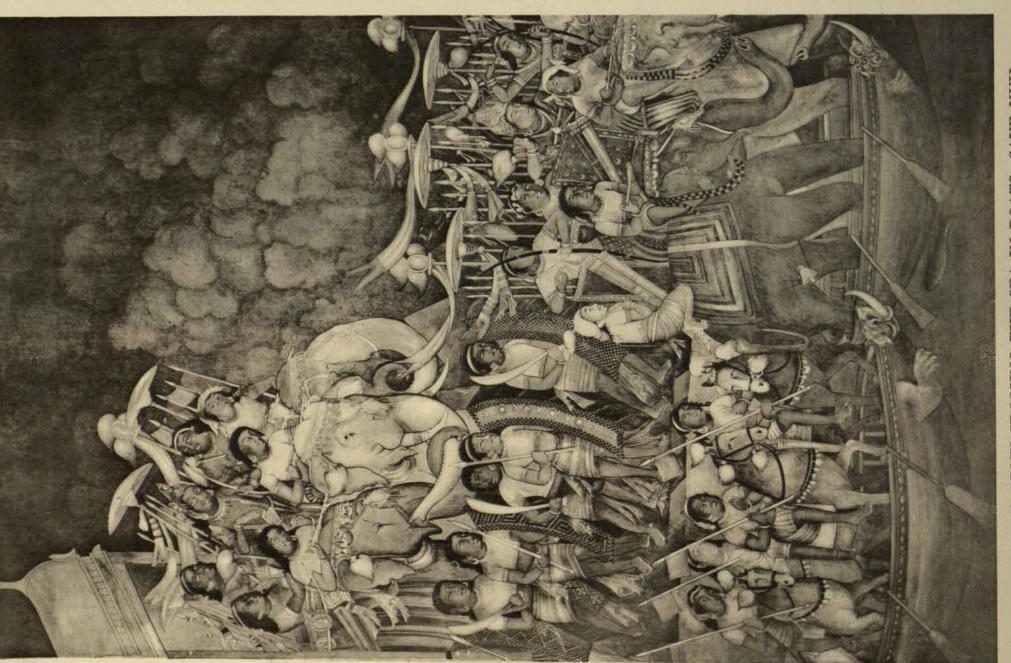


(b) THE BATTLE OF SIMHALA'S ARMY WITH OGRESSES: THE SAME STORY





(b) CONTINUATION OF THE SAME STORY: THE ABHISHEKA AND THE BATTLE SCENES



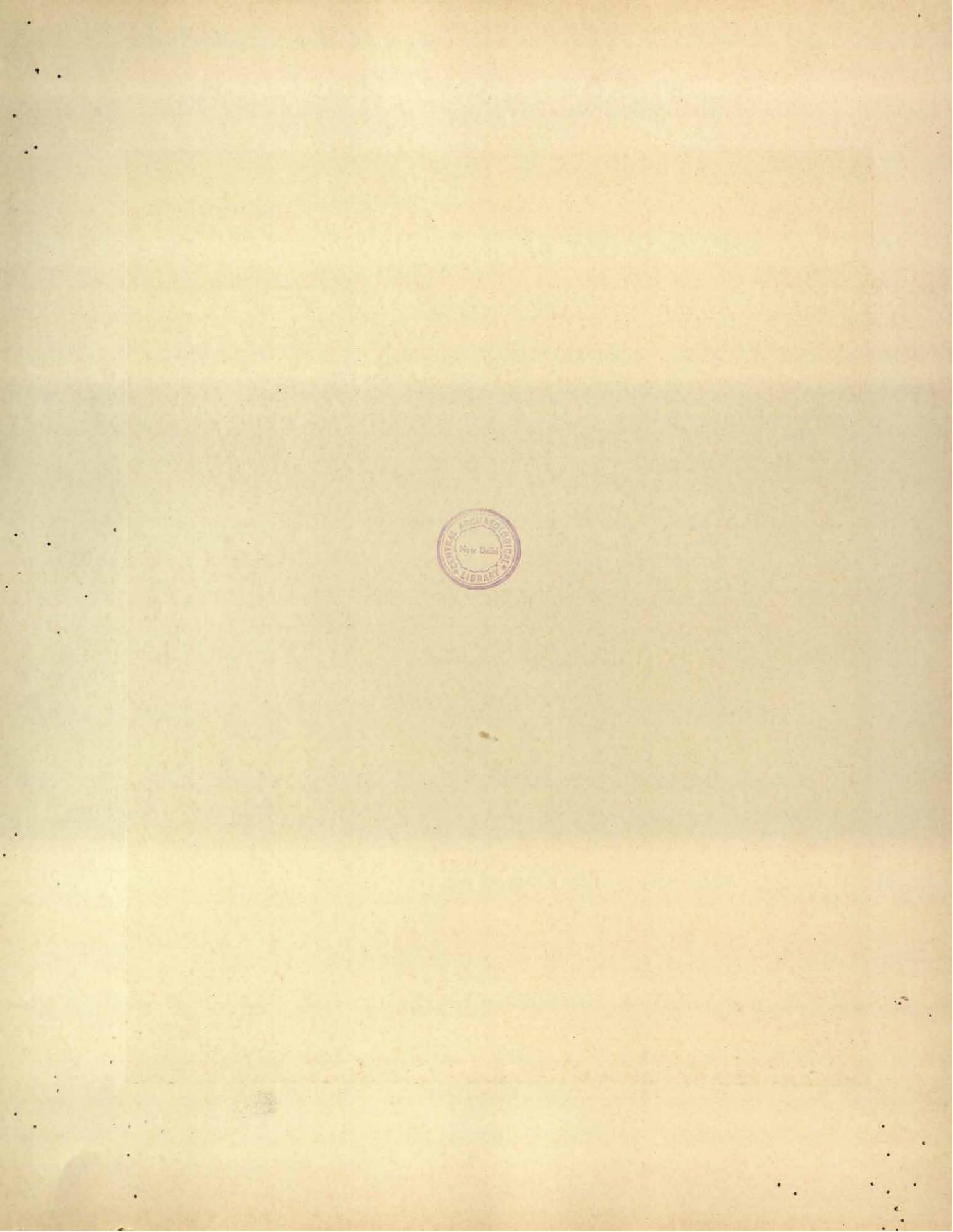
(a) SIMHALA'S ARMY CROSSING THE SEA IN BOATS: CAVE XVII

(PHOTOGRAPH OF THE RECONSTRUCTION OF THE PAINTING BY SAYED AHMAD)





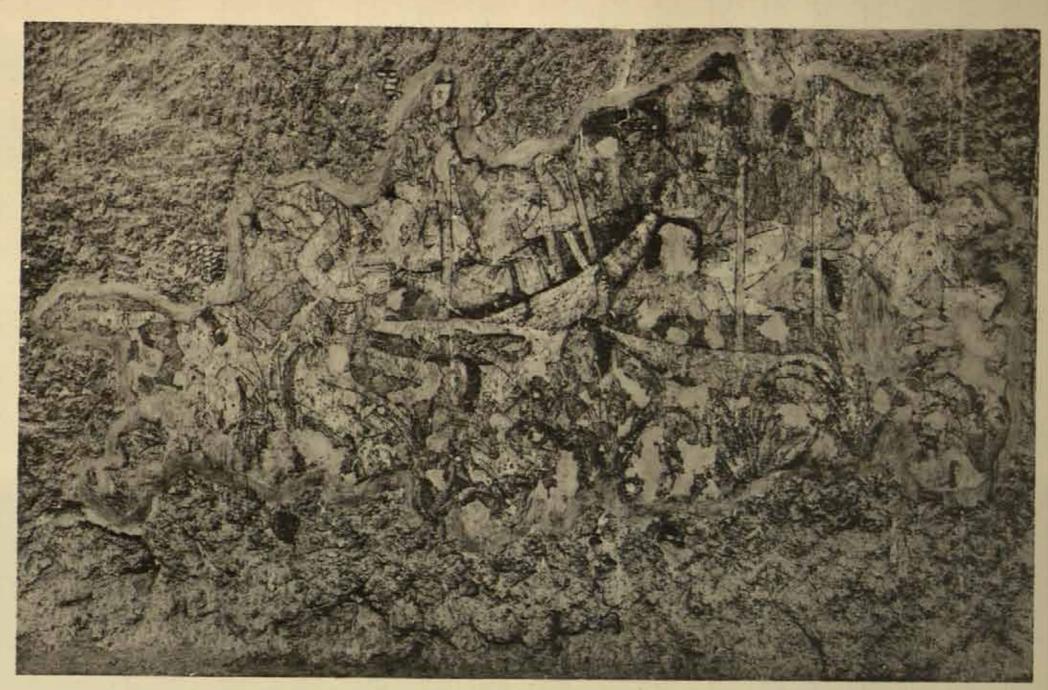
THE ISLAND OF OGRESSES: THE SIMHALA AVADANA: RIGHT CORRIDOR: CAVE XVII





THE ISLAND OF OGRESSES: AN ENLARGEMENT OF THE MIDDLE PART OF PLATE LXI





(a) THE SHIPWRECK: THE SIMHALA AVADANA: RIGHT CORRIDOR: CAVE XVII



(b) THE ESCAPE OF SIMHALA: ANOTHER EPISODE OF THE SAME STORY



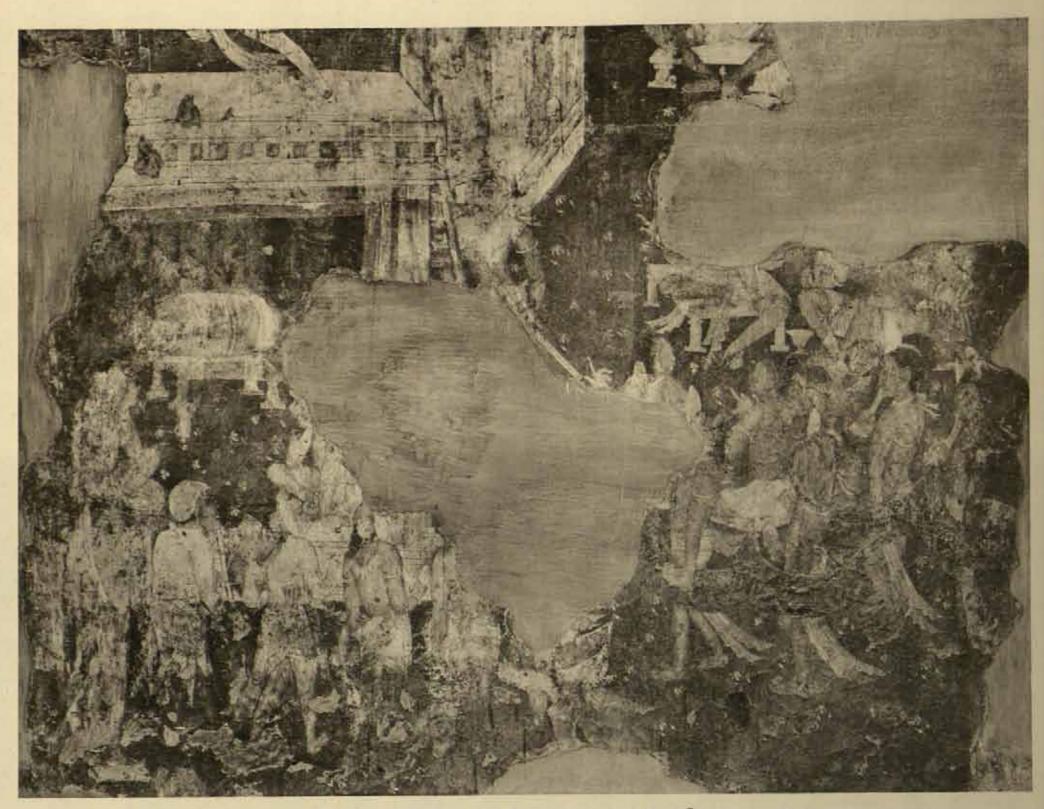


(6) A TOILET SCENE: ON THE PILASTER BETWEEN THE FRONT AND RIGHT CORRIDORS



(a) THE ISLAND OF OGRESSES: THE SIMHALA AVADANA: RIGHT CORRIDOR: CAVE XVII





(a) THE ARRIVAL OF SIMHALA AND THE MOURNING OF THE RANT IN FRONT OF THE EMPTY THRONE: RIGHT CORRIDOR: CAVE XVII



(b) A YOUNG LADY (AN OGRESS?): THE SIMHALA AVADĀNA



(c) A RĀJĀ WITH TWO ATTENDANTS: THE SIBI JĀTAKA (?): BELOW PLATE LXIV (b)





(a) INDRA AND ANOTHER GOD ON LOTUS-THRONES: THE SIBI JÄTAKA: CAVE XVII



(b) A PALACE SCENE: THE BRAHMAN ASKING THE RĀJĀ FOR THE GIFT OF HIS EYES (?): THE SAME WALL



(c) THE AGONY OF THE RAJA AFTER PULLING OUT HIS EYES: CONTINUATION OF THE SAME STORY

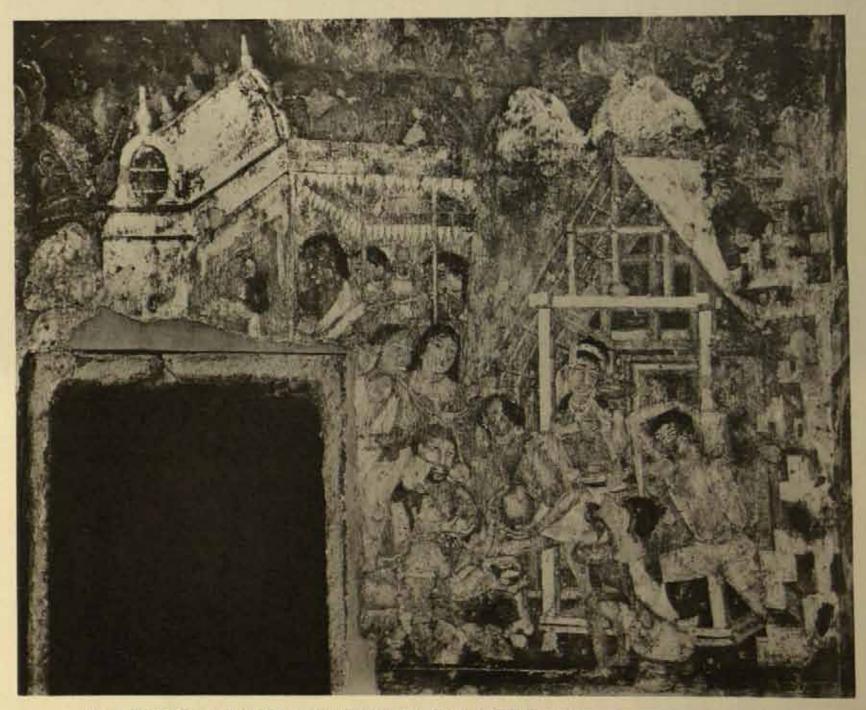


(d) THE MARCH OF AN ARMY AND THE MONASTERY SCENE: THE JATAKA NOT IDENTIFIED: UPPER PART OF THE SAME WALL





(a) THE MARCH OF AN ARMY: THE JĀTAKA NOT IDENTIFIED: RIGHT WALL: FRONT CORRIDOR: CAVE XVII



(b) A MONASTERY SCENE: THE JATAKA NOT IDENTIFIED: ON THE SAME WALL

.00



· · · · ·

. . .



(a) A COURT SCENE: THE MRIGA JATAKA: FRONT CORRIDOR: CAVE XVII



(b) THE RAJA RETURNING WITH THE MRIGA: THE SAME JATAKA



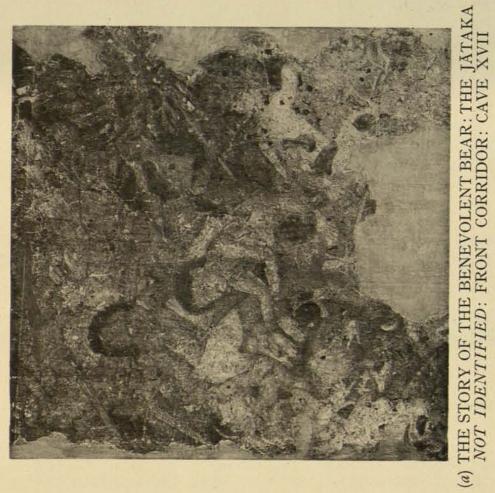
(c) THE HUNTER WHO ATTEMPTED TO CATCH THE SACRED DEER HAD HIS HANDS MIRACULOUSLY CUT OFF: ANOTHER EPISODE OF THE SAME JĀTAKA

. .

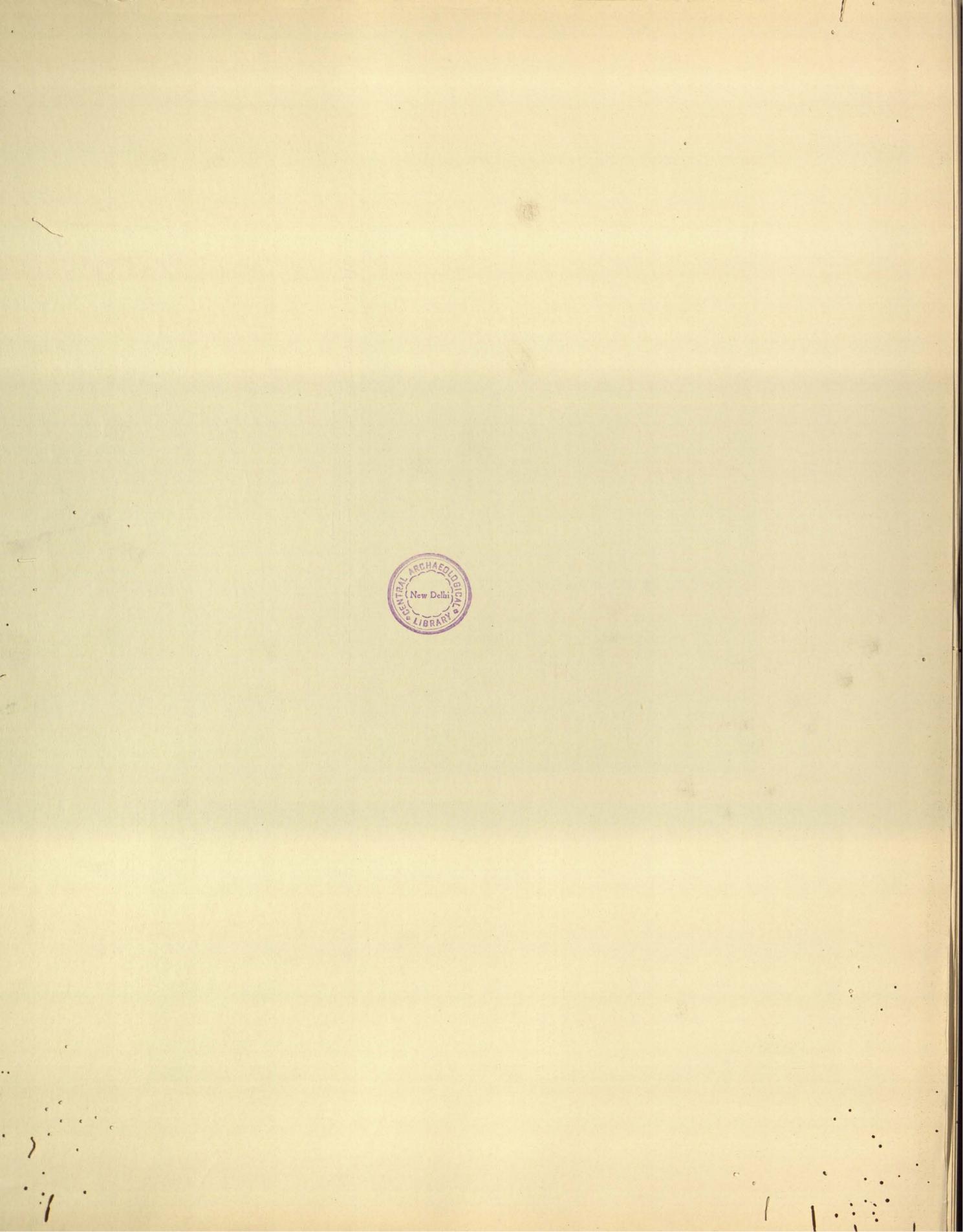


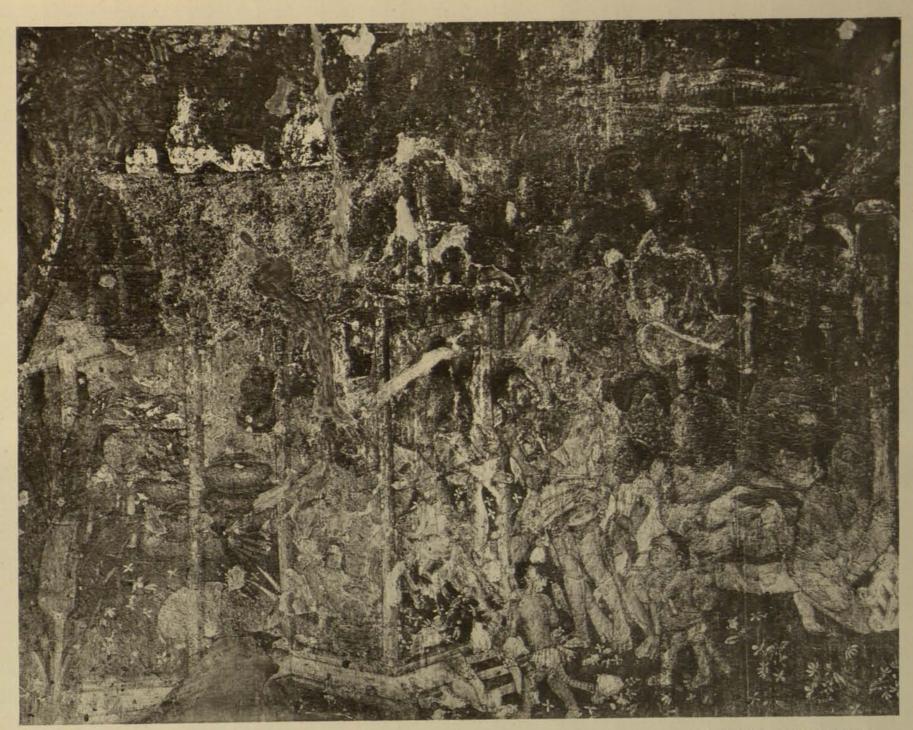


(c) A FOREST SCENE WITH BIRDS AND DEER AND A STUPA: THE MRIGA JATAKA: FRONT CORRIDOR: CAVE XVII

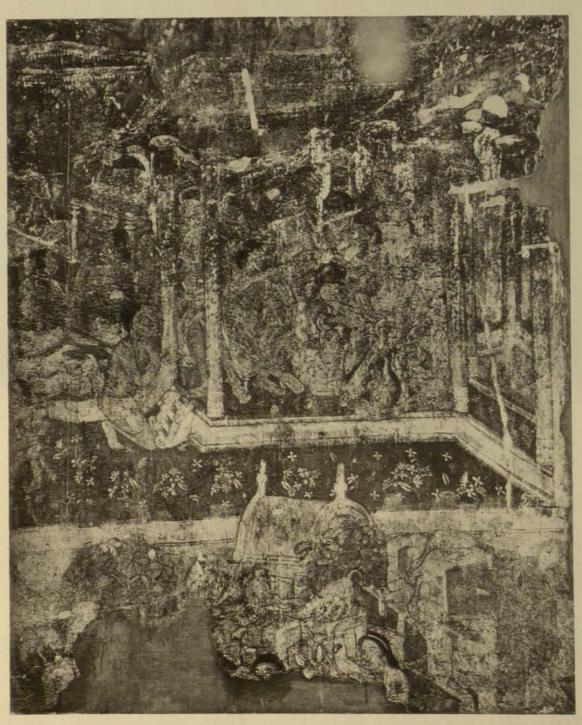


(b) THE BENEVOLENT BEAR SAVES A STAG FROM THE HUNTER: THE SAME STORY

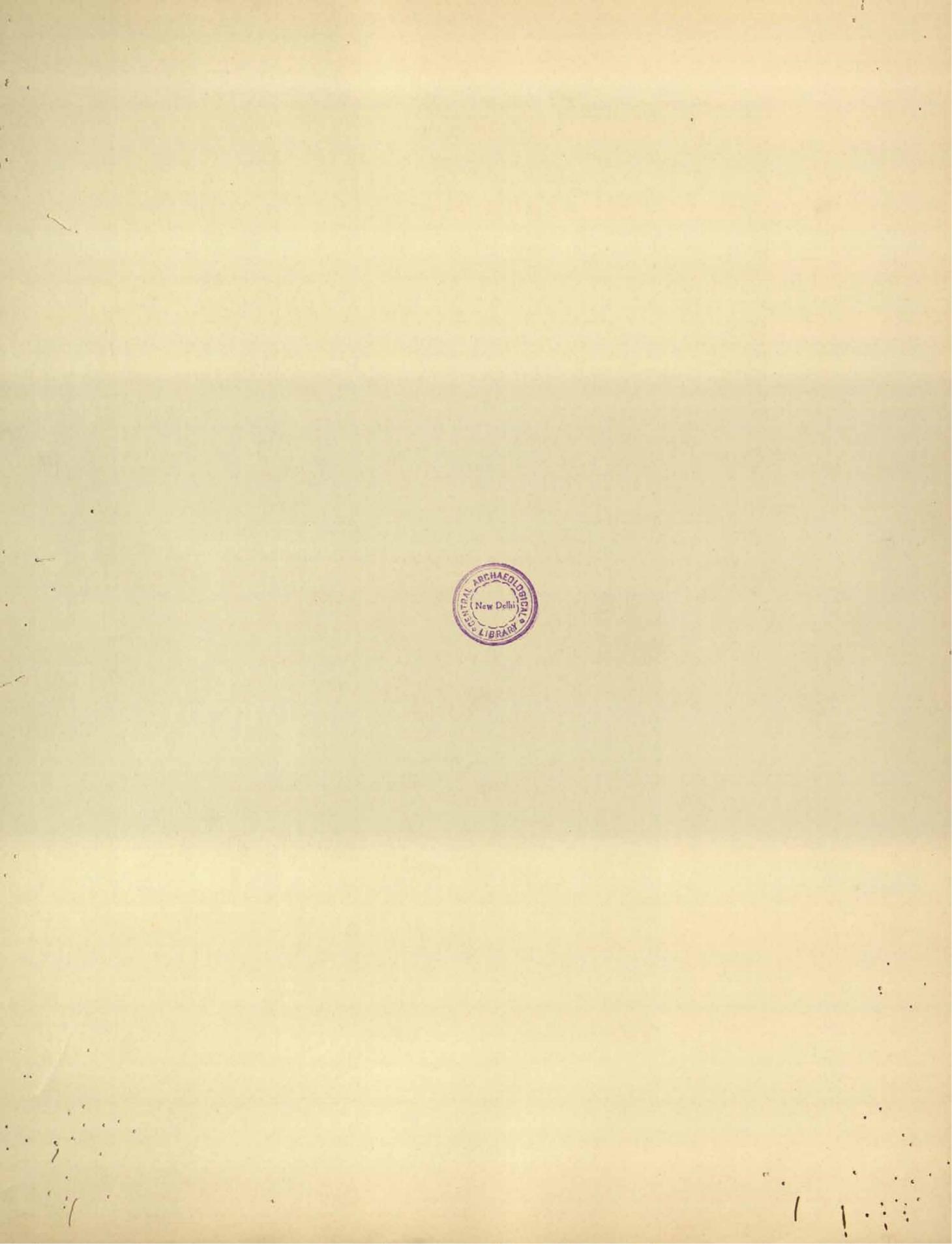


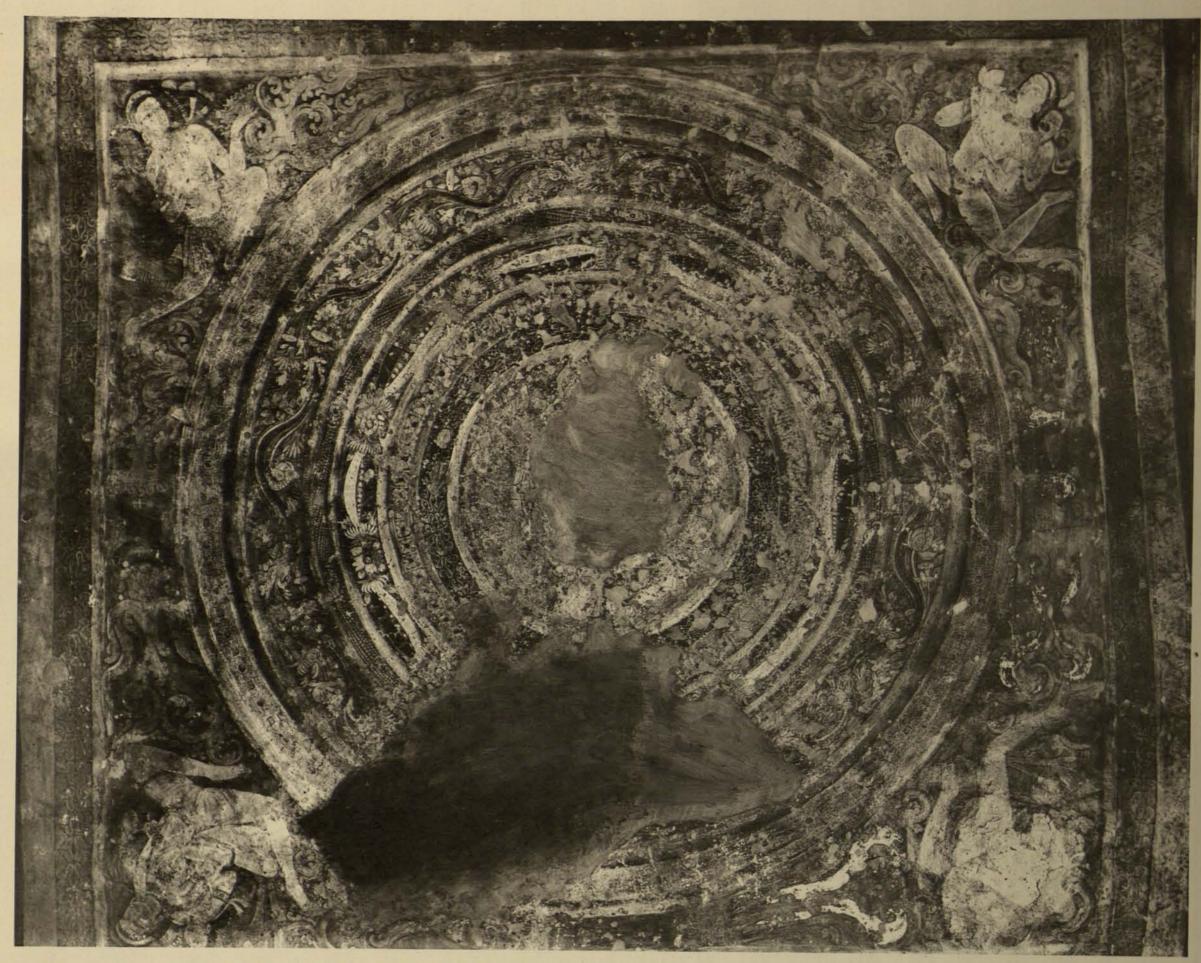


(a) THE KITCHEN AND OTHER EPISODES: THE MRIGA JATAKA: FRONT CORRIDOR: CAVE XVII



(b) THE CONTINUATION OF THE SAME JĀTAKA: ANOTHER EPISODE





(a) THE CEILING OF THE HALL: DECORATIVE DESIGNS: CAVE XVII



(b) TWO DWARFS WITH MUSICAL INSTRUMENTS: ON A COLUMN OF THE ANTE-CHAMBER: CAVE XVII

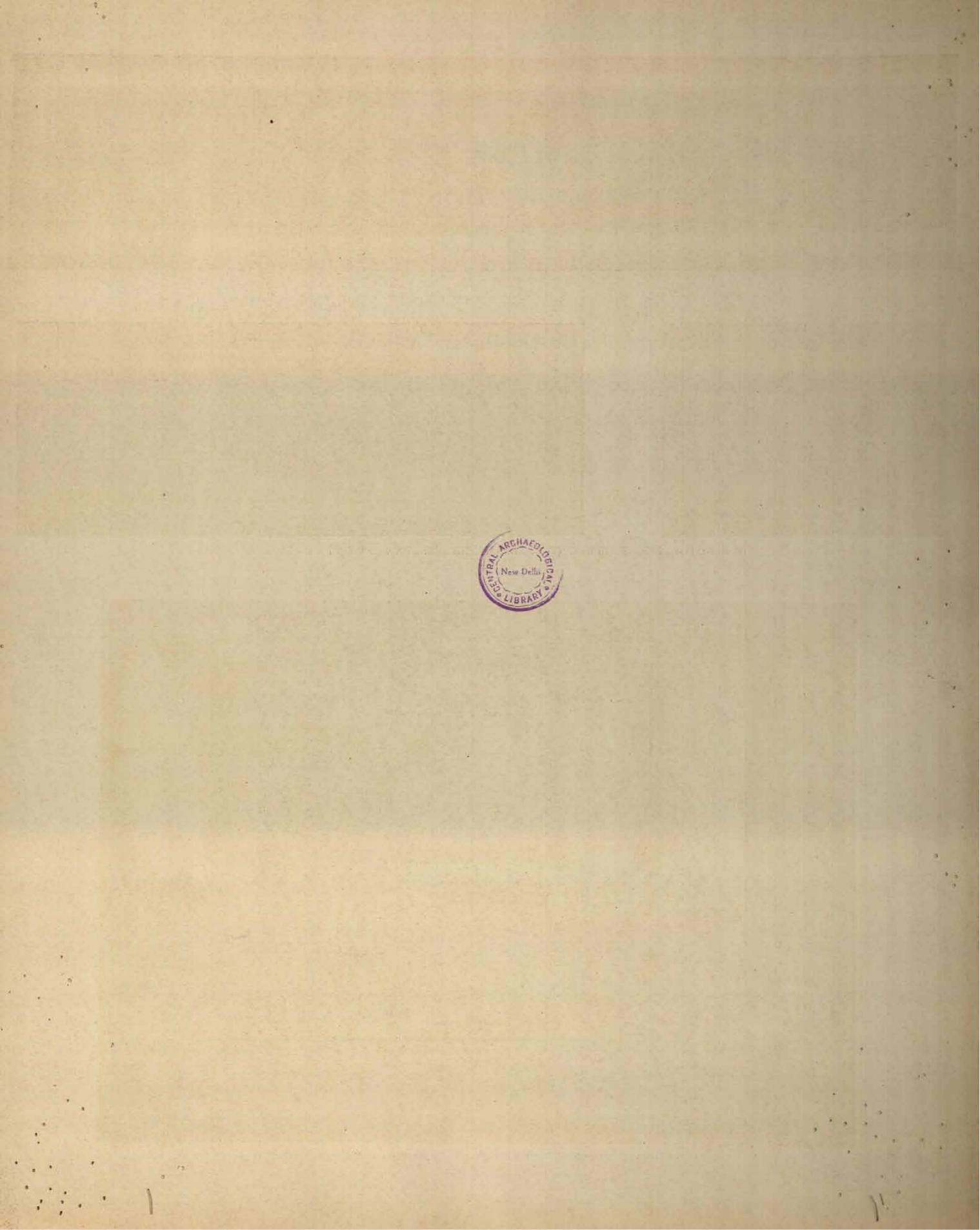


(c) LION AS A DECORATIVE MOTIF: CEILING OF THE LEFT CORRIDOR: THE SAME CAVE



(d) THREE PEA-FOWLS: A DECORATIVE DESIGN: THE CEILING OF THE FRONT CORRIDOR: THE SAME CAVE



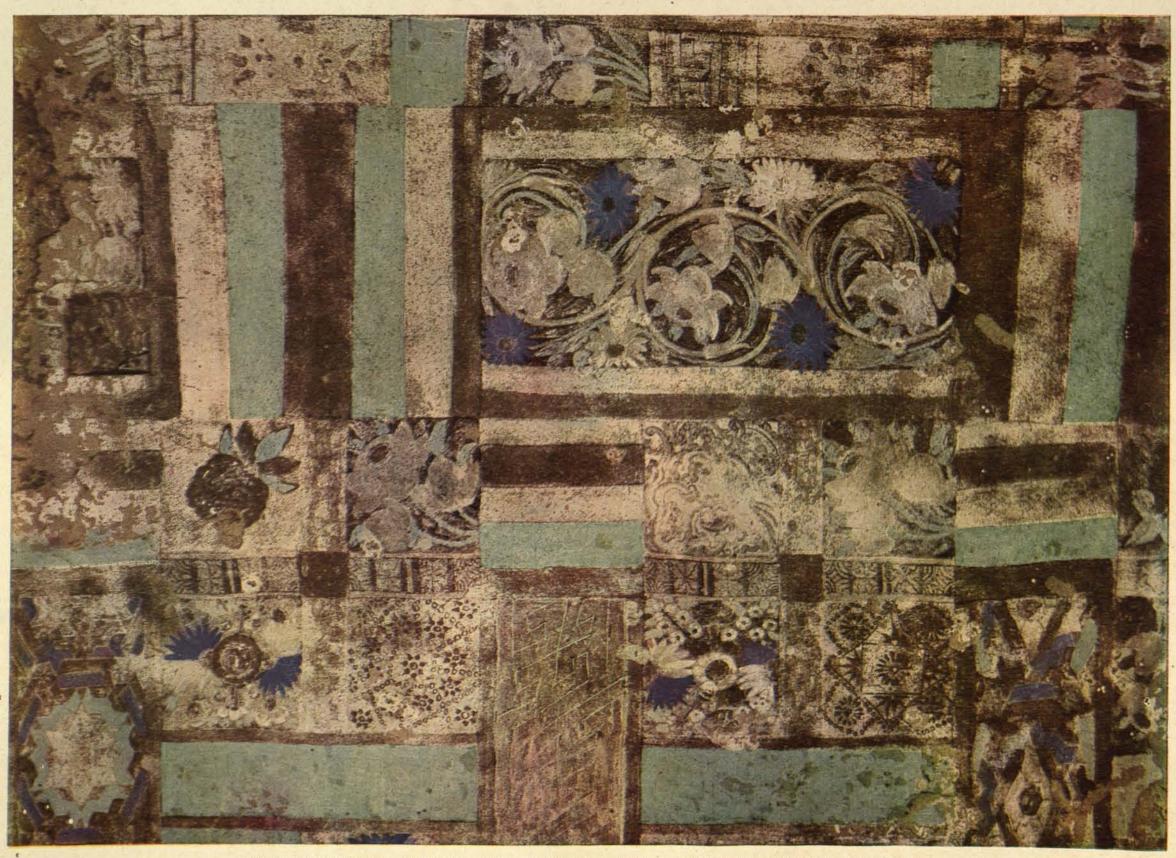








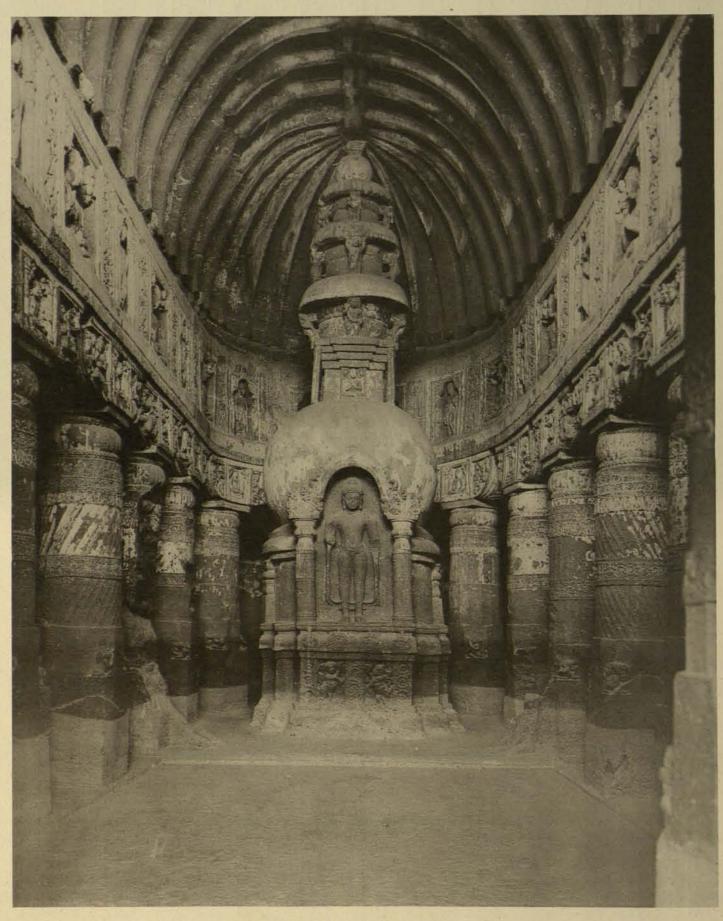
(a) DECORATIVE DESIGNS REPRESENTING ANIMAL FIGURES: THE CEILING OF THE HALL: CAVE XVII



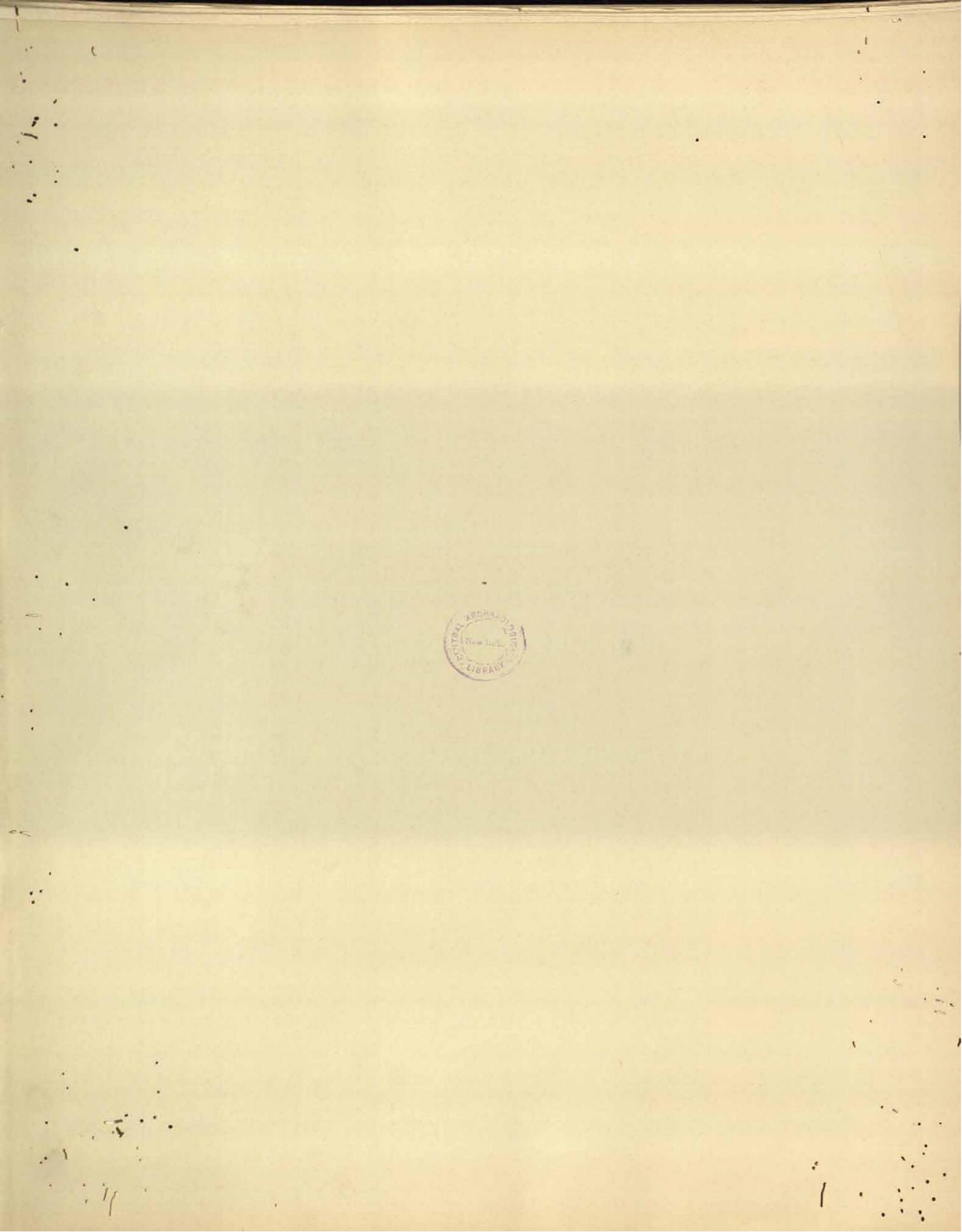
(b) DECORATIVE DESIGNS: THE CEILING OF THE FRONT CORRIDOR: CAVE XXI



(a) THE FAÇADE: CAVE XIX

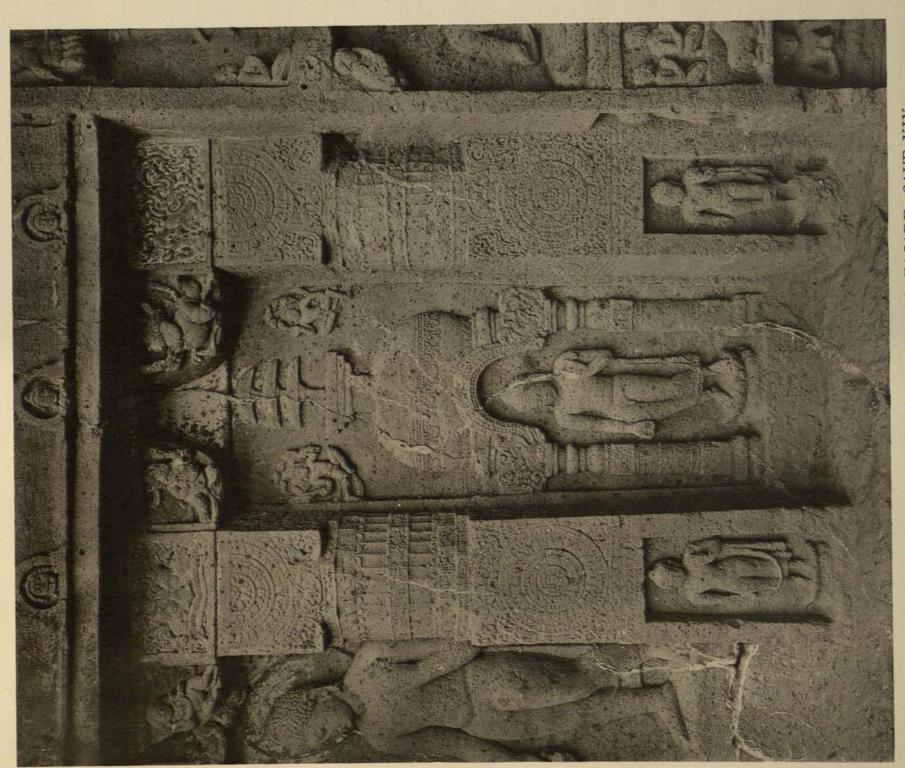


(b) THE INTERIOR: THE SAME CAVE

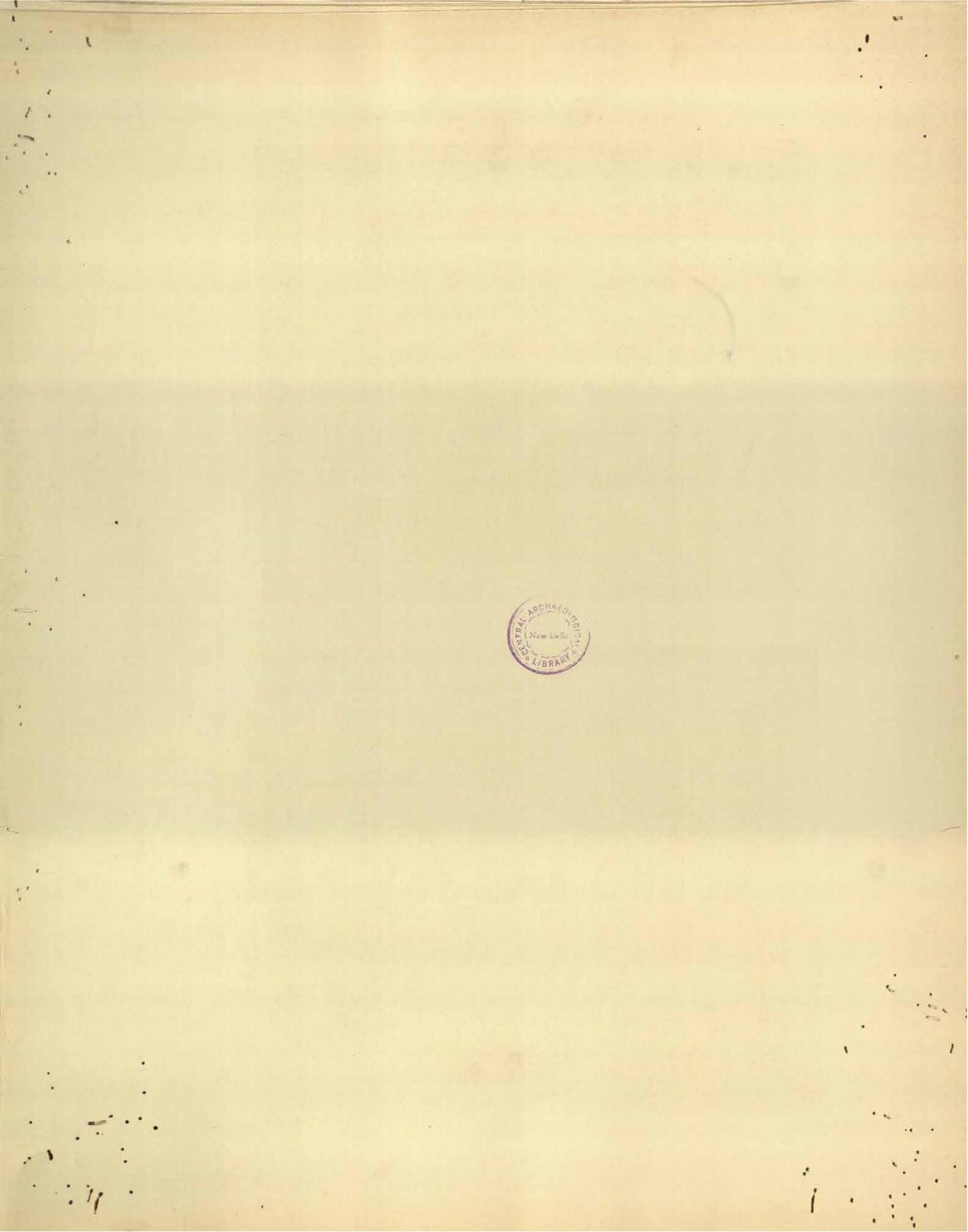


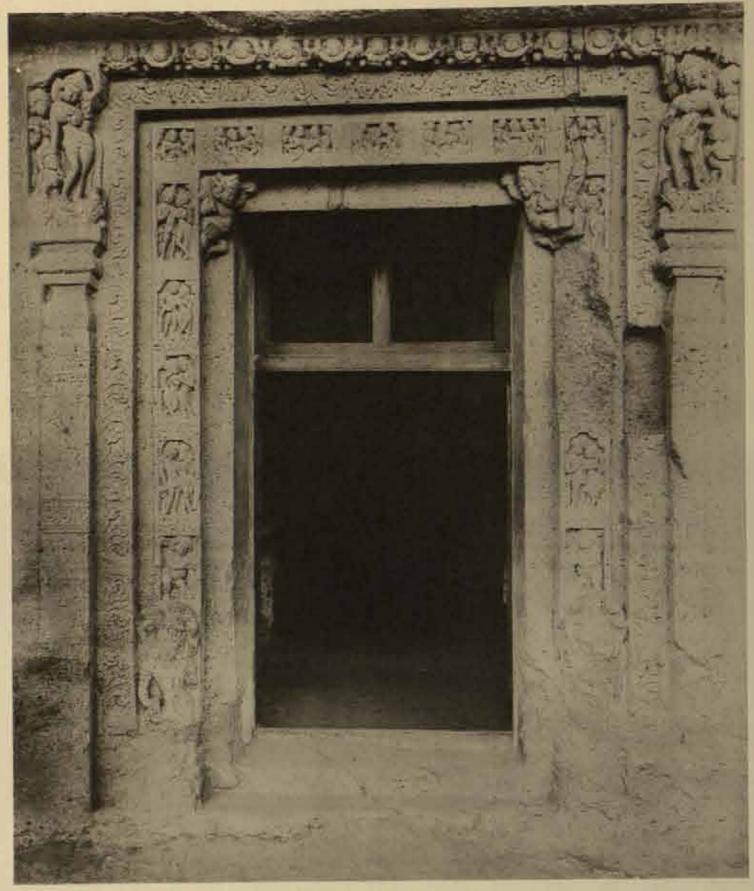


(b) A NAGA RAJA WITH HIS CONSORT: IN A NICHE IN THE LEFT WALL: EXTERIOR OF CAVE XIX



(a) THE BUDDHA WITH NAGAS AND GAŅAS: FAÇADE: CAVE XIX



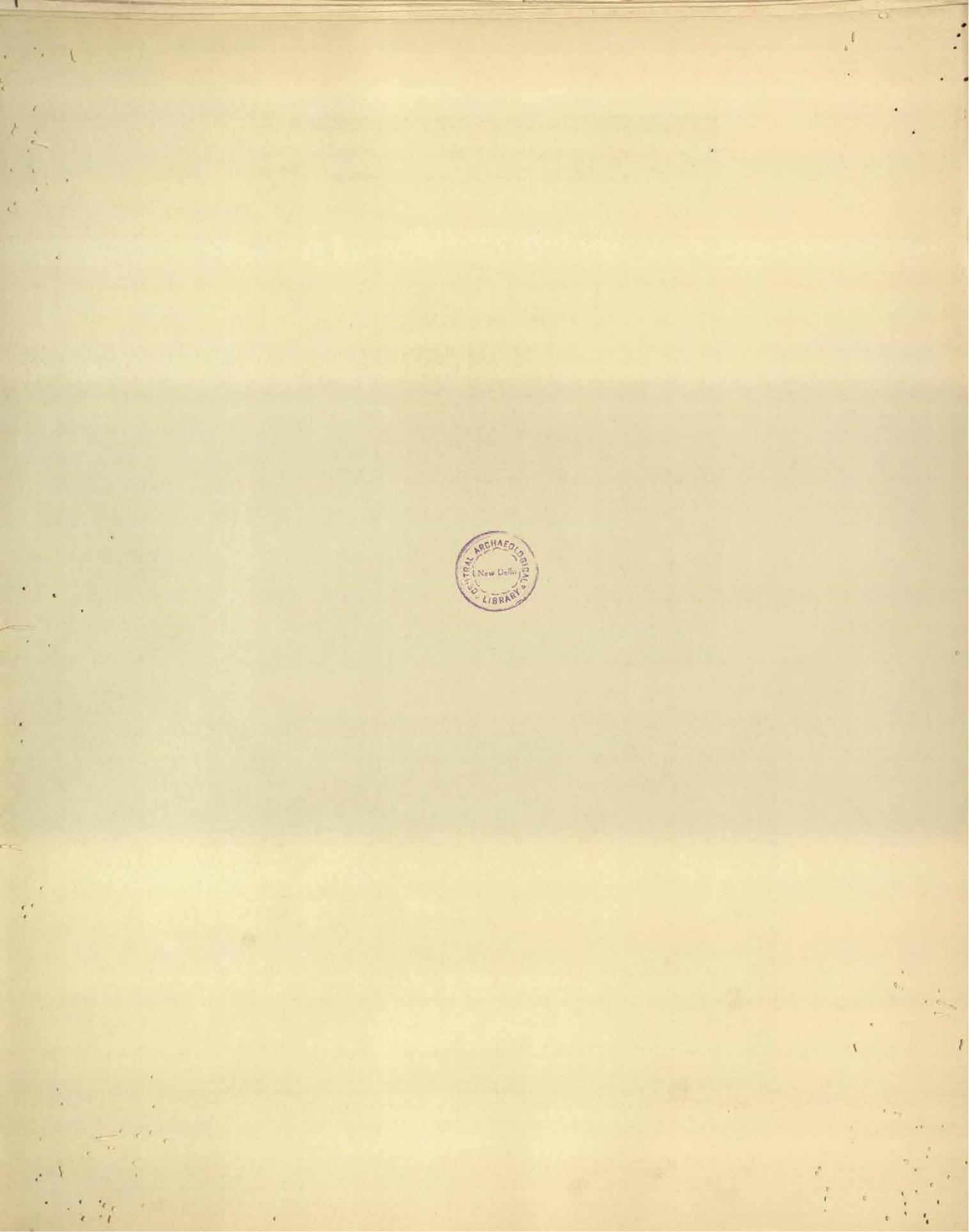


(a) THE DOOR: CAVE XXI



(b) THE BUDDHA PREACHING TO THE CONGREGATION: INTERIOR: LEFT CORRIDOR: THE SAME CAVE

A.,

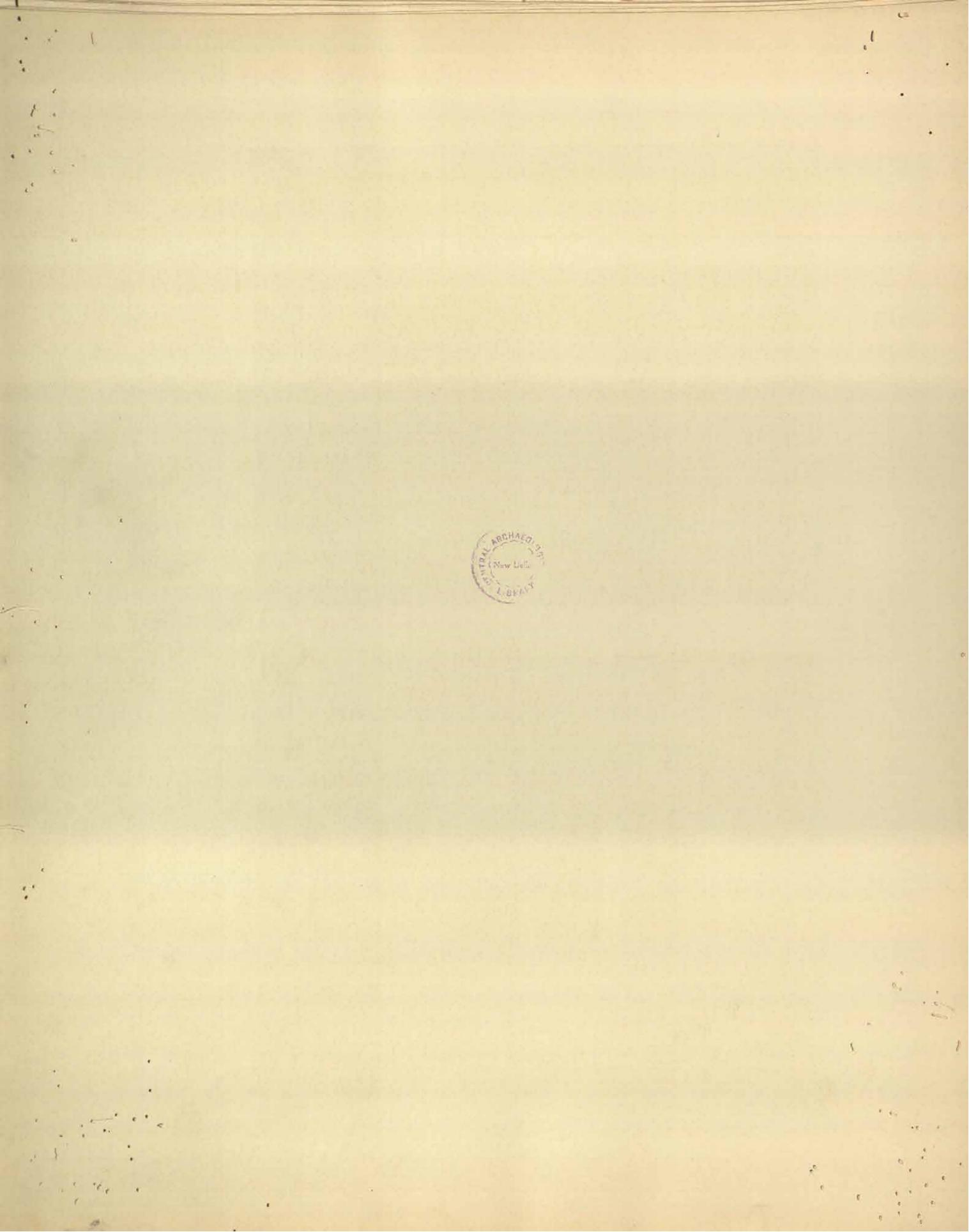




(b) THE DOOR WITH INCISED SQUARE PATTERNS OF GANDHARA DESIGN: CAVE XXIV

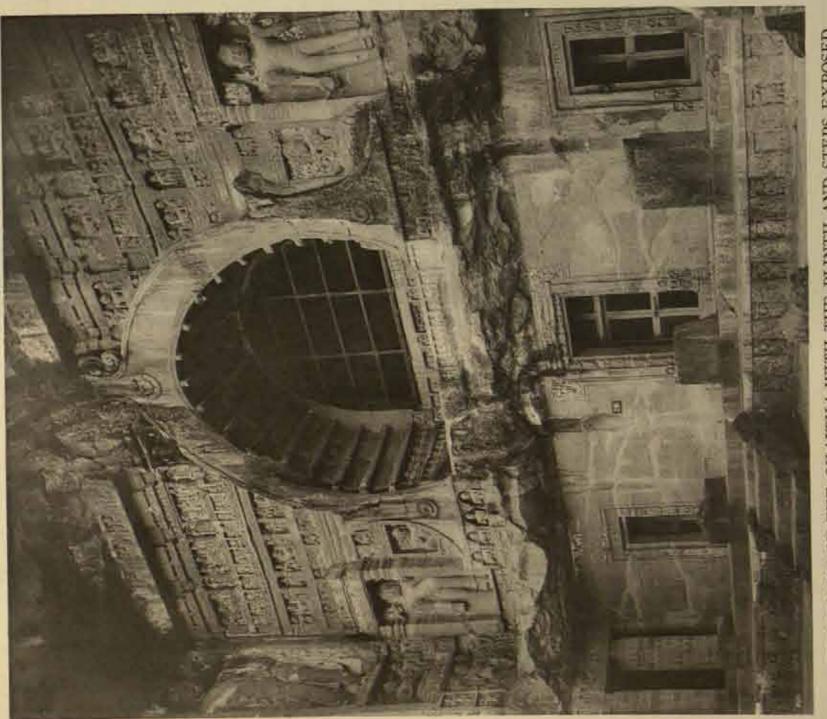


(a) THE DOOR WITH NAGA DVARAPALAS: CAVE XXIII





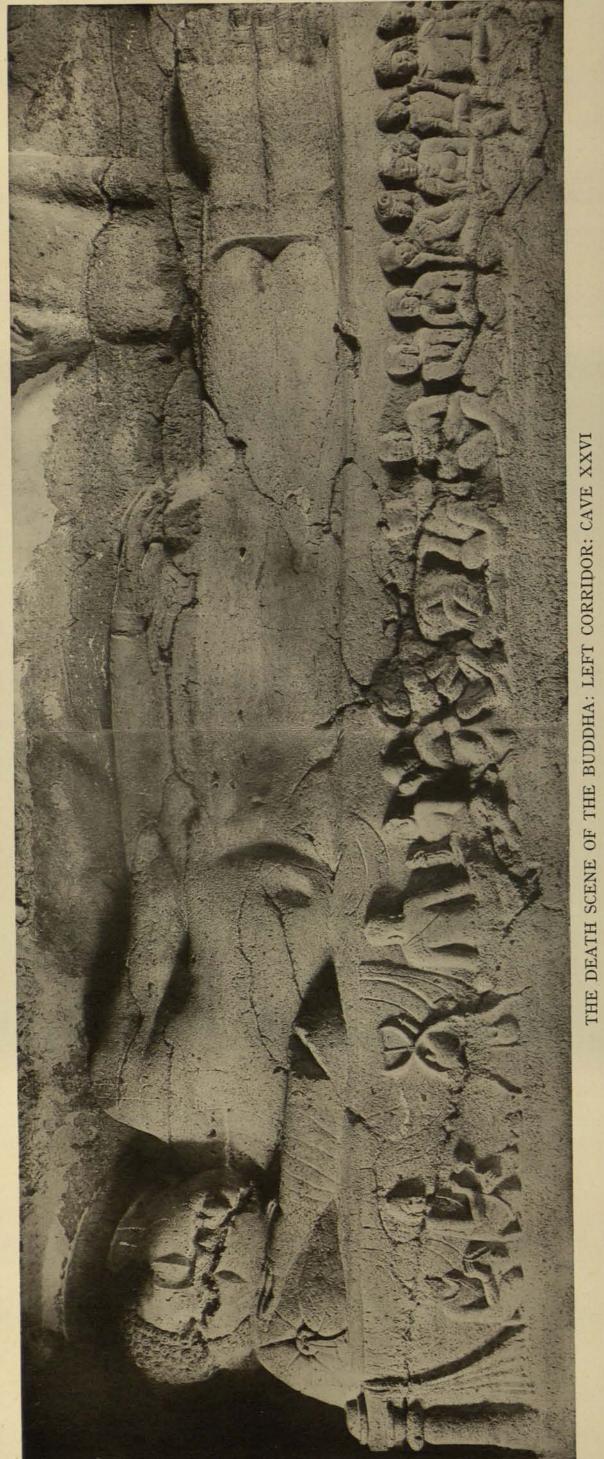
(b) THE INTERIOR OF THE SAME CHAITYA

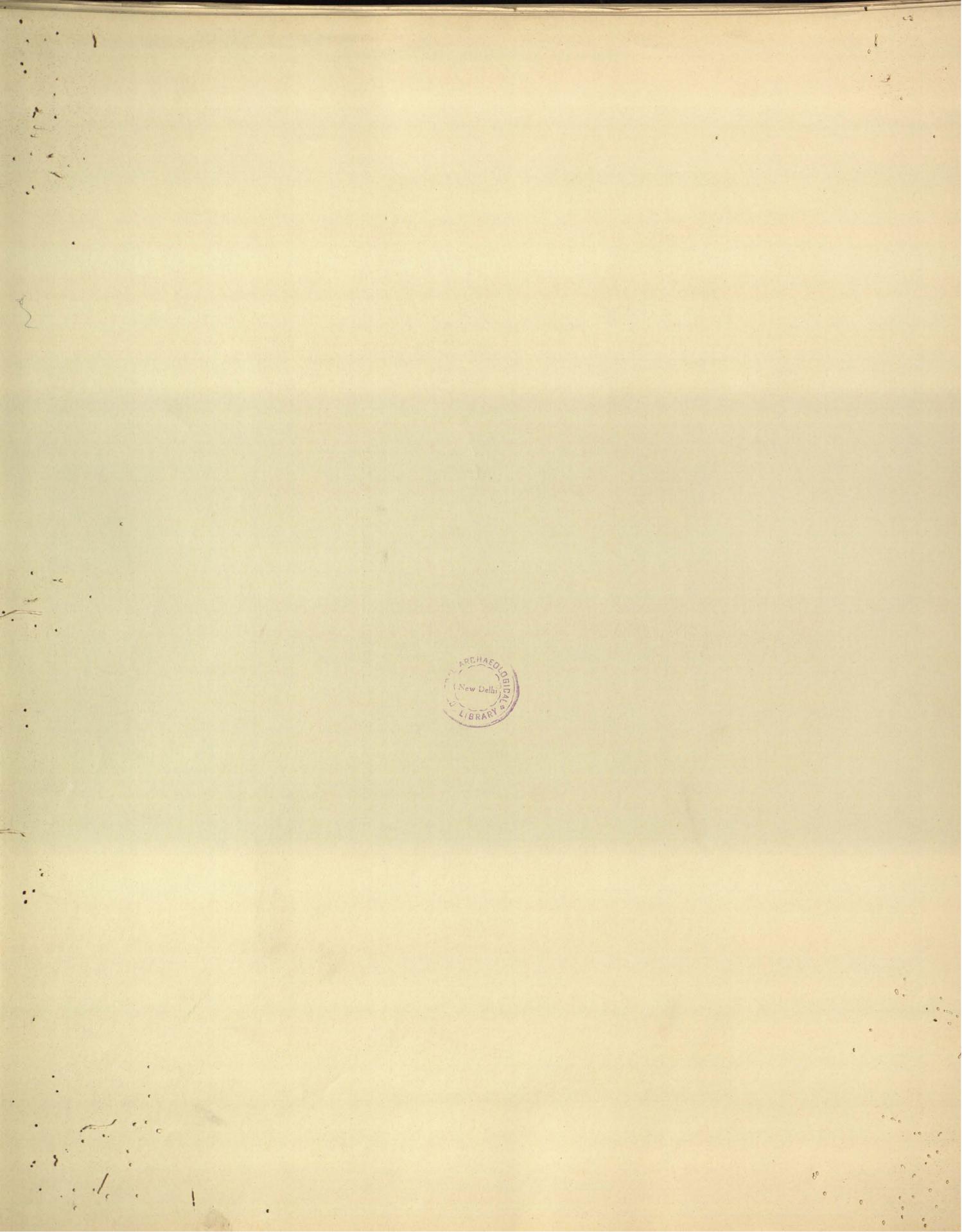


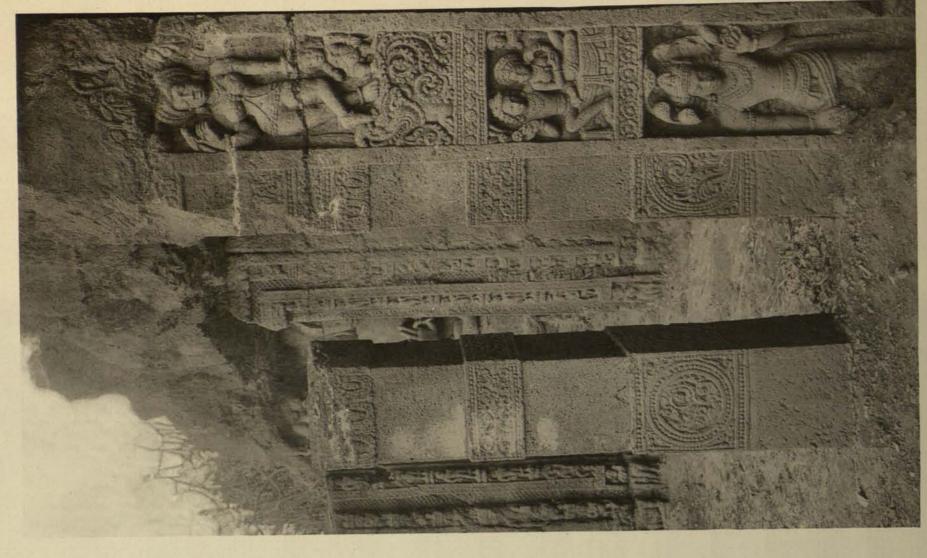
(a) THE FRONT OF THE CHAITYA WITH THE PLINTH AND STEPS EXPOSED TO VIEW: CAVE XXVI

AFTER EXCAVATION





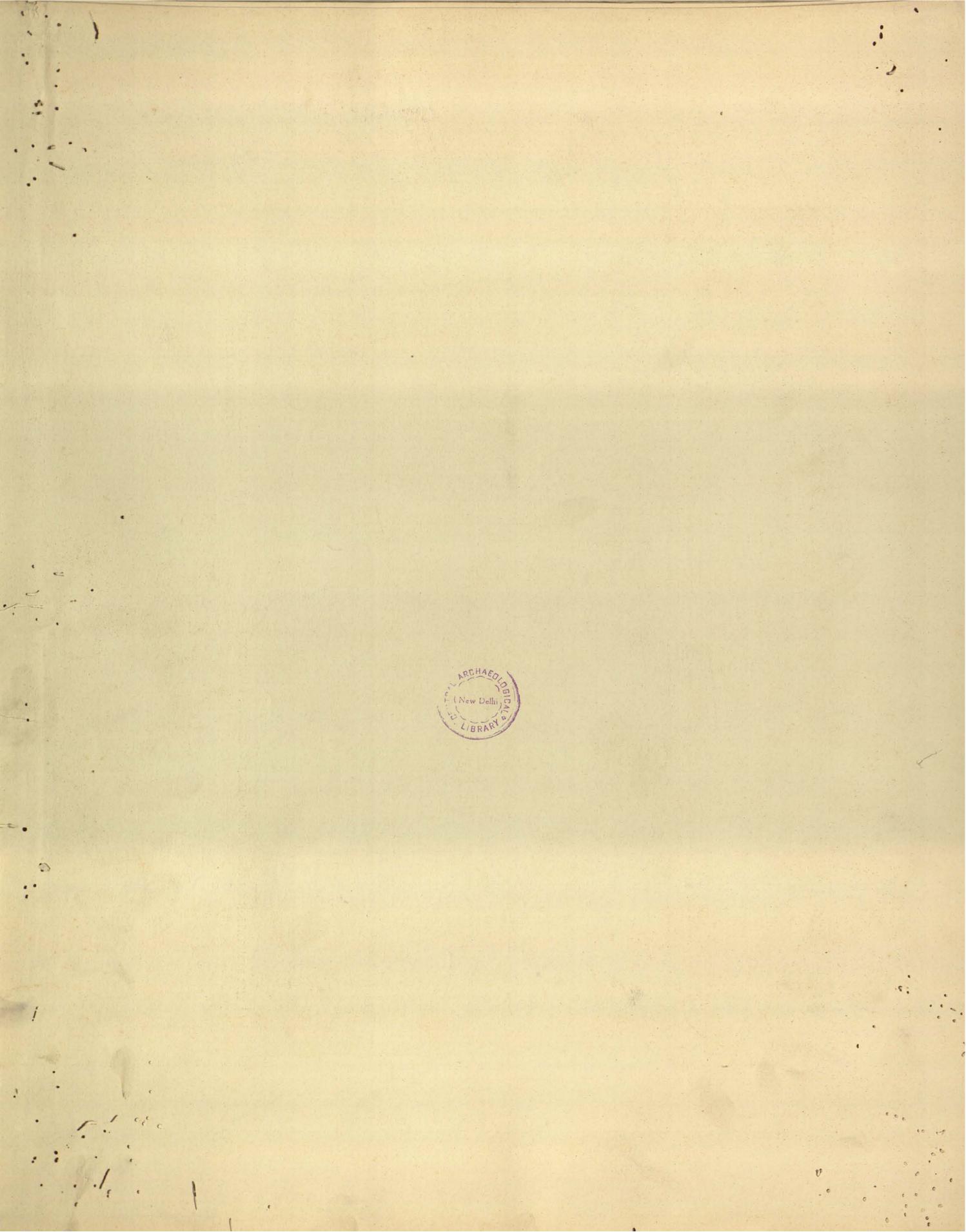


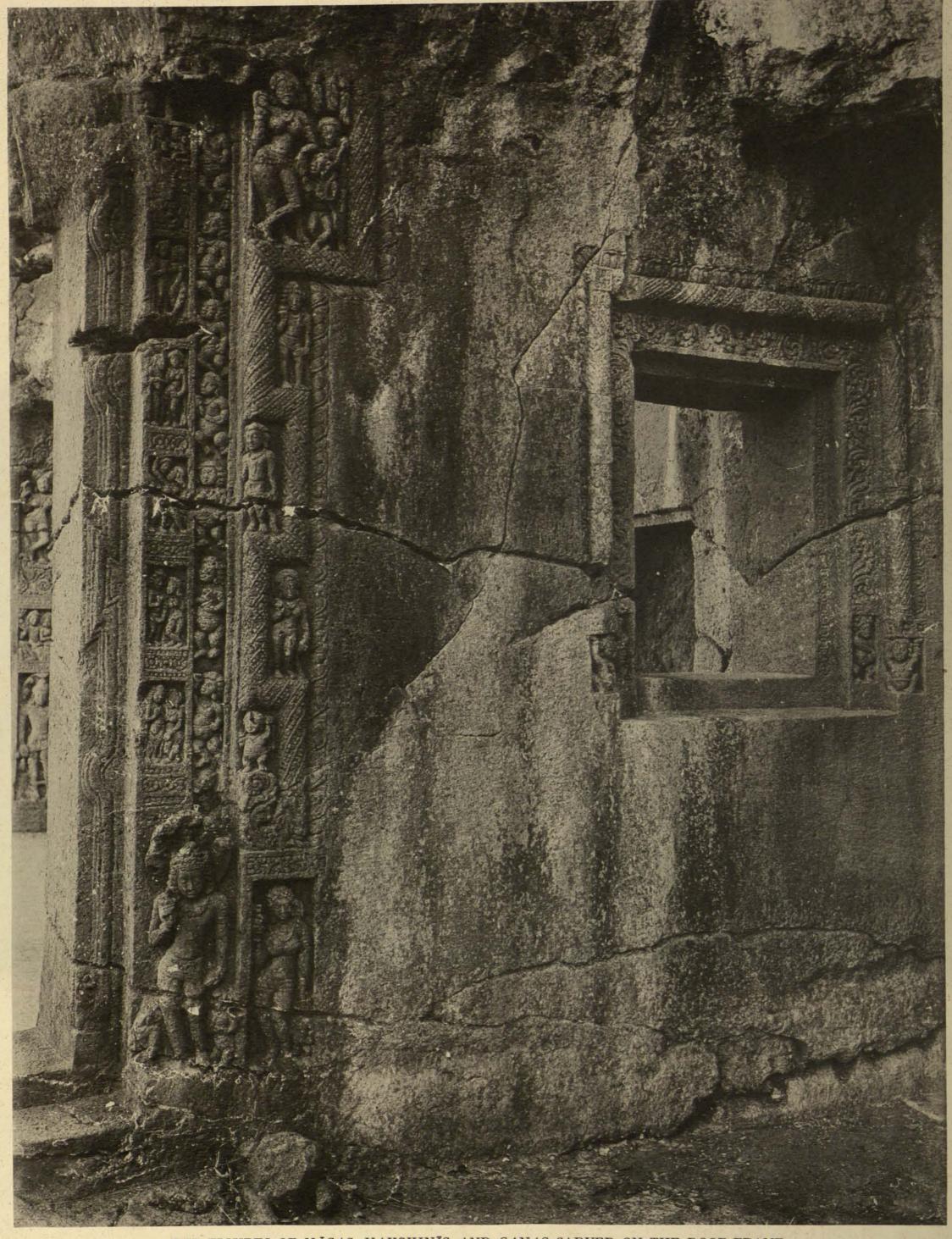


(b) A YAKSHINI AND A NAGA RAJA: CAVE XXVII AFTER EXCAVATION



(a) THE TEMPTATION OF THE BUDDHA: LEFT CORRIDOR: CAVE XXVI





THE FIGURES OF NĀGAS, YAKSHIŅĪS, AND GAŅAS CARVED ON THE DOOR-FRAME
AND WINDOW: CAVE XXVII (?)

(AFTER EXCAVATION)



